YAMAHA

OWNER'S MANUAL

STAGE PIANO

CP33

EN

PRECAUTIONS

PLEASE READ CAREFULLY BEFORE PROCEEDING

* Please keep this manual in a safe place for future reference.

⚠ WARNING

Always follow the basic precautions listed below to avoid the possibility of serious injury or even death from electrical shock, short-circuiting, damages, fire or other hazards. These precautions include, but are not limited to, the following:

Power supply/AC power adaptor

- Only use the voltage specified as correct for the instrument. The required voltage is printed on the name plate of the instrument.
- Use the specified adaptor (PA-3C or an equivalent recommended by Yamaha) only. Using the wrong adaptor can result in damage to the instrument or overheating.
- Check the electric plug periodically and remove any dirt or dust which may have accumulated on it.
- Do not place the AC adaptor cord near heat sources such as heaters or radiators, and do not excessively bend or otherwise damage the cord, place heavy objects on it, or place it in a position where anyone could walk on, trip over, or roll anything over it.

Do not open

- Do not open the instrument or attempt to disassemble the internal parts or modify them in any way. The instrument contains no user-serviceable parts. If it should appear to be malfunctioning, discontinue use immediately and have it inspected by qualified Yamaha service personnel.

Water warning

- Do not expose the instrument to rain, use it near water or in damp or wet conditions, or place containers on it containing liquids which might spill into any openings.
- Never insert or remove an electric plug with wet hands.

Fire warning

- Do not put burning items, such as candles, on the unit. A burning item may fall over and cause a fire.

If you notice any abnormality

- If the AC adaptor cord or plug becomes frayed or damaged, or if there is a sudden loss of sound during use of the instrument, or if any unusual smells or smoke should appear to be caused by it, immediately turn off the power switch, disconnect the adaptor plug from the outlet, and have the instrument inspected by qualified Yamaha service personnel.

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⚠ *CAUTION*

Always follow the basic precautions listed below to avoid the possibility of physical injury to you or others, or damage to the instrument or other property. These precautions include, but are not limited to, the following:

Power supply/AC power adaptor

- When removing the electric plug from the instrument or an outlet, always hold the plug itself and not the cord.
- Unplug the AC power adaptor when not using the instrument, or during electrical storms.
- Do not connect the instrument to an electrical outlet using a multiple-connector. Doing so can result in lower sound quality, or possibly cause overheating in the outlet.

Location

- Do not expose the instrument to excessive dust or vibrations, or extreme cold or heat (such as in direct sunlight, near a heater, or in a car during the day) to prevent the possibility of panel disfiguration or damage to the internal components.
- Do not use the instrument in the vicinity of a TV, radio, stereo equipment, mobile phone, or other electric devices. Otherwise, the instrument, TV, or radio may generate noise.
- Do not place the instrument in an unstable position where it might accidentally fall over.
- Before moving the instrument, remove all connected adaptor and other cables.
- When setting up the instrument, make sure that the AC outlet you are using is easily accessible. If some trouble or malfunction occurs, immediately turn off the power switch and disconnect the plug from the outlet.

Connections

- Before connecting the instrument to other electronic components, turn off the power for all components. Before turning the power on or off for all components, set all volume levels to minimum. Also, be sure to set the volumes of all components at their minimum levels and gradually raise the volume controls while playing the instrument to set the desired listening level.

Maintenance

- When cleaning the instrument, use a soft, dry cloth. Do not use paint thinners, solvents, cleaning fluids, or chemical-impregnated wiping cloths.

Handling caution

- Do not insert a finger or hand in any gaps on the instrument.
- Never insert or drop paper, metallic, or other objects into the gaps on the panel or keyboard. If this happens, turn off the power immediately and unplug the power cord from the AC outlet. Then have the instrument inspected by qualified Yamaha service personnel.
- Do not place vinyl, plastic or rubber objects on the instrument, since this might discolor the panel or keyboard.
- Do not rest your weight on, or place heavy objects on the instrument, and do not use excessive force on the buttons, switches or connectors.
- Do not operate the instrument for a long period of time at a high or uncomfortable volume level, since this can cause permanent hearing loss. If you experience any hearing loss or ringing in the ears, consult a physician.

Always turn the power off when the instrument is not in use.

Even when the power switch is in the "STANDBY" position, electricity is still flowing to the instrument at the minimum level. When you are not using the instrument for a long time, make sure you unplug the AC power adaptor from the wall AC outlet.

Introduction

Thank you for choosing the Yamaha Stage Piano CP33.
We recommend that you read this manual carefully so that you can fully take advantage of the advanced and convenient functions of the CP33. We also recommend that you keep this manual in a safe and handy place for future reference.

About this Owner's Manual

This manual consists of three main sections: Introduction, Reference and Appendix.

Introduction

Please read this section first.

Reference (page 12)

This section explains the basic functions and how to use them in detail.
Refer to this section while you play the CP33.

Appendix (page 46)

This section features a variety of essential, detailed information on the instrument.

- The illustrations and LCD screens as shown in this Owner's Manual are for instructional purposes only, and may appear somewhat different from those on your instrument.

Copying of the commercially available musical data including but not limited to MIDI data and/or audio data is strictly prohibited except for your personal use. If you wish to use such data for occasions other than personal use, consult a copyright expert.

This product incorporates and bundles computer programs and contents in which Yamaha owns copyrights or with respect to which it has license to use others' copyrights. Such copyrighted materials include, without limitation, all computer software, style files, MIDI files, WAVE data, musical scores and sound recordings. Any unauthorized use of such programs and contents outside of personal use is not permitted under relevant laws. Any violation of copyright has legal consequences. DON'T MAKE, DISTRIBUTE OR USE ILLEGAL COPIES.

Trademarks
- Windows is the registered trademark of Microsoft® Corporation.
- Apple and Macintosh are trademarks of Apple Computer, Inc.
- The company names and product names in this Owner's Manual are the trademarks or registered trademarks of their respective companies.

Supplied Accessories

- Yamaha PA-3C Power Adaptor*
- Foot Pedal (FC3)
- Owner's Manual

* May not be included depending on your particular area. Please check with your Yamaha dealer.

Main Features

The CP33 gives you the ultimate acoustic grand piano sound—utilizing three-stage dynamic sampling, providing the ability to change tone with the sustain pedal, and adding a subtle, authentic release sound when you lift your fingers from the keys.

Among the advanced features are:

- 88-key "Graded Hammer" keyboard with action that is virtually indistinguishable from an actual acoustic piano.

- Sophisticated AWM synthesis engine and tone generation system, with a maximum polyphony of 64 notes. Using AWM, the CP33 has 28 original voices—including a variety of ultra-realistic piano and other keyboard Voices, plus a wealth of authentic sounds of virtually every instrument type.

- Luscious reverb and effect, plus an enormous variety of other effects that add extraordinary depth and expression to your sound.

- Comprehensive MIDI functions for use with other devices and in larger music production systems.

- Master mode, which allows you to independently control two external tone generators.

Contents

Application Index

Introduction

Before Using the CP33

Power Supply Connections

1   **Make sure that the instrument's [STANDBY/ON] switch on the rear panel is at the STANDBY position.**

2   **Connect the supplied PA-3C power adaptor's DC cable to the DC IN jack (page 14) on the instrument's rear panel.**

3   **Connect the other end of the power cord to an AC outlet. Make sure your CP33 meets the voltage requirement for the country or region in which it is being used.**

DC IN 12V

⚠ *WARNING*
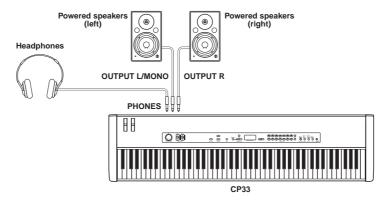
Use ONLY a Yamaha PA-3C AC Power Adaptor (or other adaptor specifically recommended by Yamaha) to power your instrument from the AC mains. The use of other adaptors may result in irreparable damage to both the adaptor and the CP33.

⚠ *CAUTION*

Unplug the AC Power Adaptor when not using the CP33, or during electrical storms.

Connecting to Speakers or Headphones

Since the CP33 has no built-in speakers, you will need to monitor the sound of the instrument by using external equipment. Connect a set of headphones, powered speakers, or other playback equipment as required.
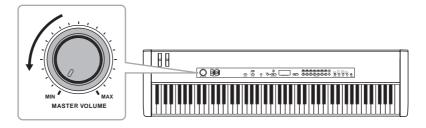
⚠ *CAUTION*

Do not use the CP33 at a high volume level for a long period of time, or your hearing may be damaged.

Turning the Power On

Make sure the volume settings of the CP33 and external devices are turned down to the minimum.

Turn the power on by pressing the [STANDBY/ON] switch on the CP33 rear panel, then turn the power on the amplifiers. The display located in the center of the front panel lights up.

Normally indicates tempo.

When you're ready to turn off the power, press the [STANDBY/ON] switch again.
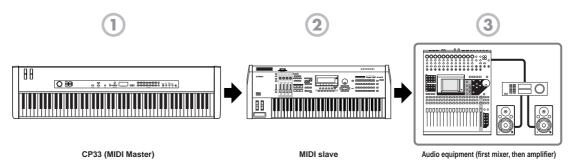
⚠ *CAUTION*

Even when the instrument is turned off, electricity is still flowing to the instrument at the minimum level. When you are not using the CP33 for a long time, make sure to unplug the AC power adaptor from the wall AC outlet.

Connecting MIDI Devices or a Mixer
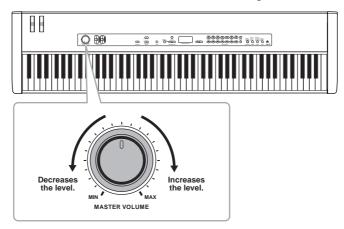
Make sure that all volume settings are turned down all the way to the minimum. Then turn on the every device in your setup in the order of MIDI masters (controllers), MIDI slaves (receivers), then audio equipment (mixers, amplifiers, speakers, etc.).

When powering down the setup, first turn down the volume of each audio device, then switch off each device in the reverse order (first audio devices, then MIDI).

CP33 (MIDI Master)　　　　　MIDI slave　　　　　Audio equipment (first mixer, then amplifier)

Adjusting the Sound

Adjust the volume levels of the CP33 and the connected amplifier/speaker system. When you start playing, re-adjust the [MASTER VOLUME] dial to the most comfortable listening level.

Decreases the level. — Increases the level.

MIN — MAX

MASTER VOLUME

NOTE The [MASTER VOLUME] dial also controls the volume of the headphones.

NOTE When you are ready to turn off the CP33, make sure to switch off the power of the external device (or lower its volume) before switching off the CP33.

Terminology
Master Volume: The volume level of the entire keyboard sound.

Using the Pedals

⚠ *CAUTION*

Make sure that the power is off when connecting or disconnecting any pedal.

Sustain Pedal (Sustain Pedal jack)

This jack is for connecting the included FC3 foot pedal. The pedal functions in the same way as a damper pedal on an acoustic piano. Connect the included pedal (FC3) to this jack and press the pedal to sustain the sound.

When Voices of the GRAND PIANO 1 Voice (including the Variation) and the MONO PIANO Voice (not including the Variation) are selected, pressing the FC3 pedal activates the instrument's special Sustain Samples, which accurately recreate the unique resonance of an acoustic grand piano's soundboard and strings. The FC3 can also be used to control the half pedal effect on these Voices, recreating the partial damping of strings that is possible on an actual piano. An optional FC4/FC5 foot switch can also be connected to this jack. However, these foot switches cannot be used to control the half pedal effect.

♪ NOTE The depth of the effect produced by the Sustain Samples can be adjusted via the Pedal Functions (page 38) in Function.

AUX Pedal (AUX Pedal jack)
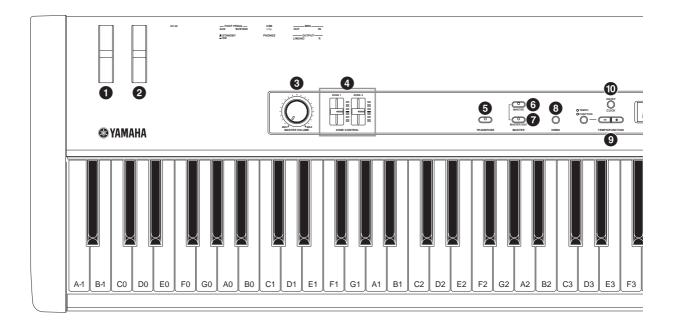
This jack is for connecting an optional FC4/FC5 foot switch or an optional FC7 foot controller. A wide range of functions, including the Soft Pedal function can be assigned to this jack. For instructions on assigning the pedal, refer to page 38.

♪ NOTE The FC7 Foot Controller can be used to control Expression (page 38).

Reference

Control Names and Functions

Front Panel

❶ Pitch bend wheel (page 22)

Controls the pitch bend effect.

❷ Modulation wheel (page 22)

Controls the modulation effect.

❸ [MASTER VOLUME] dial (page 10)

Adjusts the overall volume.

❹ [ZONE CONTROL] sliders (page 25)

These two sliders adjust the output level for each Layer parts (up to two). Turning on the [MASTER] button switches the function assigned to the [ZONE CONTROL] sliders.

❺ [TRANSPOSE] button (page 23)

The Transpose function makes it possible to shift the pitch of the entire keyboard up or down, letting you easily match the pitch of the keyboard to the range of a singer or other instruments.

❻ [MASTER] button (page 26)

Turning on the [MASTER] button switches the CP33 to function as a master keyboard.
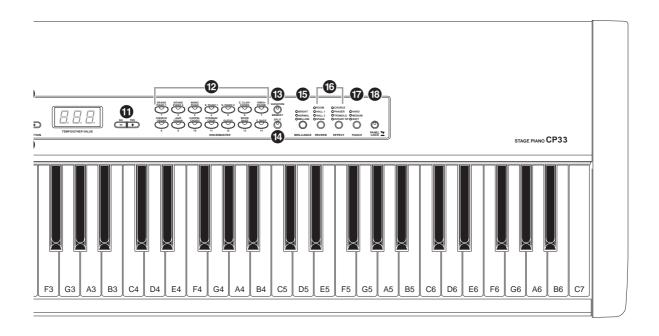
❼ [MASTER EDIT] button (page 27)

Enables selection of the settings for the Master mode.

❽ [DEMO] button (page 15)

For playing the Demo Songs.

❾ TEMPO/FUNCTION [–][+] button (page 32)

For changing the Click tempo (speed) and selecting the Function settings.

❿ [CLICK] button (page 23)

Switches the Click function on or off.

⓫ [NO/–], [YES/+] button (page 23)

For setting values or performing file operations.
Pressing both buttons simultaneously for certain value settings (Transpose, Tempo, etc.) restores the default value.

⓬ Voice group buttons (page 16)

These let you select voices from 28 internal sounds, including grand piano.
You can also save the Master settings to each button if the [MASTER] button is turned on.

Reference

⑬ **[VARIATION/MEMORY] button** **(page 16)**

For selecting an alternate Voice or alternate Voice settings. Enables selection of the master setting, such as saving the settings if the [MASTER] button is turned on.

⑭ **[SPLIT] button** **(page 21)**

Allows you to play different voices on the left- and right-hand sections of the keyboard.

⑮ **[BRILLIANCE] button** **(page 17)**

For adjusting the brightness of the selected Voice for your keyboard performance.

⑯ **[REVERB] button,** **(page 17)**
[EFFECT] button **(page 18)**

For adding reverb and chorus effects to the selected Voice for your keyboard performance.

⑰ **[TOUCH] button** **(page 18)**
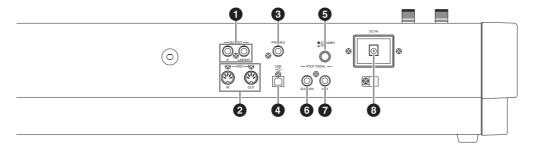
For selecting the touch response.

⑱ **[PANEL LOCK] button** **(page 24)**

Switches panel lock on or off. Turning on the button disables the panel operations.

Rear Panel

❶ **OUTPUT [L/MONO][R] jacks**　　　**(page 42)**

These jacks output stereo audio signals (1/4" mono phone plug). For monophonic output, use just the L/MONO jack.

❷ **MIDI [IN][OUT] connectors**　　　**(page 42)**

For connecting external MIDI devices, allowing the use of various MIDI functions.

❸ **[PHONES] jack**　　　**(page 9)**

For connection to a pair of stereo headphones.

❹ **[USB] connector**　　　**(page 44)**

For connecting the CP33 and computer.

❺ **[STANDBY/ON] switch**　　　**(page 8, 9)**

For turning the power on or off. The power is turned on if the button is set to this position: (━). The power is turned off if the button is set this way: (▄).

❻ **[SUSTAIN PEDAL] jack**　　　**(page 11)**

For connecting the included pedal (FC3) or an optional FC4/5 foot switch.

❼ **[AUX PEDAL] jack**　　　**(page 11)**

For connecting the included pedal (FC3), an optional FC4/5 foot switch or an FC7 foot controller.
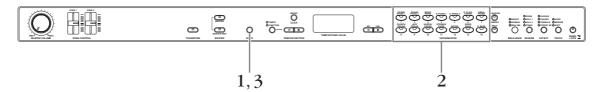
❽ **[DC IN] jack**　　　**(page 8)**

For connecting the included power adaptor (PA-3C).

Listening to the Demo Songs

Demo Songs are provided that effectively demonstrate each of the CP33's Voices.

♪ NOTE Make sure the CP33 is ready for playback. Details are given in the section "Before Using the CP33" on page 8.

1,3   **2**
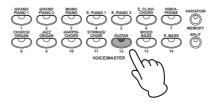
1 Press the [DEMO] button.

The Voice button indicators will flash in sequence, then the GRAND PIANO 1 Demo Song will start. Demo Songs provided for each Voice will play back in sequence until you press the [DEMO] button.

2 Press the Voice button for the Demo Song you want to hear.

The corresponding Voice button indicator lights up and playback starts.

3 Press the [DEMO] button to stop the Voice demo.
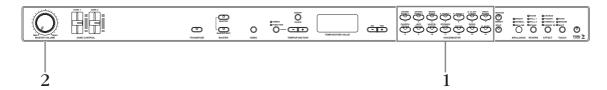
♪ NOTE Demo Song data is not transmitted via the MIDI terminals.

♪ NOTE You cannot adjust the tempo of Demo Songs.

Playing Voices

Selecting a Voice

$\overset{\text{2}}{}$ $\overset{\text{1}}{}$
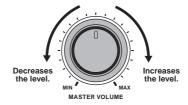
1   Select the desired Voice by pressing one of the Voice buttons.

The Voice indicator of the selected Voice will light.

NOTE Make sure the [MASTER] button is turned off. For details about Master mode, refer to page 26.
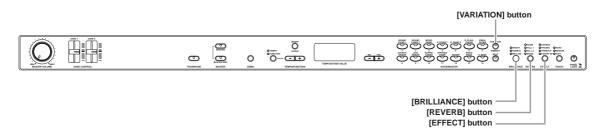
2   Re-adjust the [MASTER VOLUME] dial for the most comfortable listening level.

Decreases the level.   Increases the level.

MIN   MAX
MASTER VOLUME

NOTE Refer to the "Preset Voice List" on page 47 for more information on the characteristics of each Preset Voice.

NOTE You can control the loudness of a Voice by adjusting the force with which you strike the keys, although different playing styles (touch sensitivities) have little or no effect with certain musical instruments. Refer to "Preset Voice List" on page 47.

Adding Variations to the Sound— [VARIATION]/[BRILLIANCE]/[REVERB]/[EFFECT]

[VARIATION] button

[BRILLIANCE] button
[REVERB] button
[EFFECT] button

[VARIATION]

This button lets you select an alternate Voice or alternate Voice settings.
Refer to "Preset Voice List" on page 47 for more information on the characteristics of each variation.
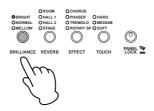
Pressing the [VARIATION] button or selected Voice button toggles the variation on and off.
The indicator lights (ON) each time the [VARIATION] button is pressed.

• Default setting: Off

[BRILLIANCE]

This button enables you to change the brightness of the selected Voice for your keyboard performance. The following three types are available.

- BRIGHT ....Bright tone
- NORMAL ......Standard tone
- MELLOW ......Soft and mellow tone
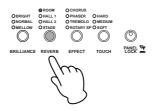
To change the setting, press the [BRILLIANCE] button repeatedly until the indicator corresponding to the desired type lights (the indicator lights in sequence each time you press the [BRILLIANCE] button). Brilliance can be selected among three types.

- Default setting: Normal

[REVERB]

This control enables you to select various digital reverb effects for adding extra depth and expression to the sound and creating a realistic acoustic ambience.

- OFF ....When no reverb effect is selected, no REVERB indicator is lit.
- ROOM ....This setting adds a continuous reverb effect to the sound—similar to the acoustic reverberation you would hear in a room.
- HALL 1 ....For a "bigger" reverb sound, use the HALL 1 setting. This effect simulates the natural reverberation of a small-size concert hall.
- HALL 2 ....For a truly spacious reverb sound, use the HALL 2 setting. This effect simulates the natural reverberation of a large concert hall.
- STAGE ....Simulates the reverb of a stage environment.

Pressing the [REVERB] button repeatedly toggles the reverb on and off.
The indicators light in sequence each time the [REVERB] button is pressed. When all indicators are off, no effect is produced.

- Default settings: The default reverb type (including OFF) and depth settings are different for each voice.

Adjusting Reverb Depth
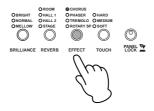
Adjust the reverb depth for the selected voice by using the [NO/–] and [YES/+] buttons while holding the [REVERB] button. Default depth settings are different for each Voice.
The depth range is from 0 (no effect) through 20 (maximum reverb depth). The current depth setting appears on the display while the [REVERB] button is held.

NOTE Releasing the [REVERB] button changes the reverb type. If you hold down the [REVERB] button to change the depth, the reverb type will not be changed.

Reference

[EFFECT]

The [EFFECT] button allows you to select an effect to give your sound greater depth and animation.

- OFF . . . . .When no effect is selected, no EFFECT indicator is lit.
- CHORUS . . . . . . .Adds depth and richness to the sound.
- PHASER . . . . .Adds a sweeping effect to the sound.
- TREMOLO . . . . .Adds an animated, vibrating effect to the sound.
- ROTARY SP . . . . .Adds the vibrato effect of a rotary speaker.

To select an effect type, press the [EFFECT] button a few times until the indicator corresponding to the desired type lights (the indicators light in sequence each time you press the [EFFECT] button). No effect is produced when all indicators are off.

- Default settings: The default effect type (including OFF) and depth settings are different for each voice.

Adjusting Effect Depth

You can adjust the effect depth for the selected voice by using the [NO/–] and [YES/+] buttons while holding the [EFFECT] button.
Default depth settings are different for each voice. The depth range is from 0 (no effect) through 20 (maximum effect depth). The current depth setting appears on the display while the [EFFECT] button is held.

NOTE Releasing the [EFFECT] button changes the effect type. If you hold down the [EFFECT] button to change the depth, the effect type will not be changed.

Touch Sensitivity—[TOUCH]
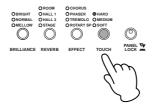
You can select four different types of keyboard touch sensitivity—HARD, MEDIUM, SOFT or FIXED—to match different playing styles and preferences.

- HARD . . . . .Requires that the keys be played quite hard to produce maximum loudness.
- MEDIUM . . . . . . .Produces a fairly "standard" keyboard response.
- SOFT . . . . .Allows maximum loudness to be produced with relatively light key pressure.
- FIXED . . . . .All notes are produced at the same volume no matter how hard the keyboard is played. (No indicators are lit.) The fixed volume can be changed.

NOTE This setting does not change the weight of the keyboard.

To select a touch sensitivity type, press the [TOUCH] button a few times until the indicator corresponding to the desired type lights (the indicators light in sequence each time the [TOUCH] button is pressed). No indicator is lit when "FIXED" is selected.
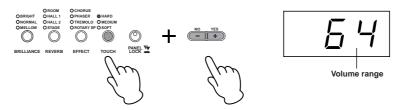
- Default setting: MEDIUM

♪ NOTE The touch sensitivity type will become the common setting for all voices. However, the touch sensitivity settings may have little or no effect with certain voices that are not normally responsive to keyboard dynamics. (Refer to the "Preset Voice List" on page 47.)

Changing the volume when FIXED is selected

When you select FIXED, you can set the volume for notes played in FIXED by using the [NO/–] and [YES/+] buttons while you hold the [TOUCH] button. The current volume level appears on the display. The volume range is from 1 (minimum volume) through 127 (maximum volume).

Volume range
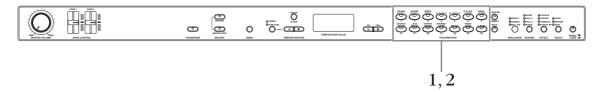
• Default setting: 64

♪ NOTE The touch volume set in FIXED will become the common setting for all Voices. Releasing the [TOUCH] button changes the touch type. If you are changing the volume by holding the [TOUCH] button, releasing the [TOUCH] button will not change the touch sensitivity type. (FIXED will remain selected.)

Combining Voices—Dual
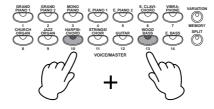
You can play voices simultaneously across the entire range of the keyboard. In this way, you can combine similar Voices to create a thicker sound.

1, 2

♪ NOTE Make sure the [MASTER] button is turned off. For details about Master mode, refer to page 26.

1 **Press two Voice buttons at the same time (or press one Voice button while holding another) to engage Dual.**

The Voice indicators of both selected Voices will light when Dual is active.

Play the keyboard.
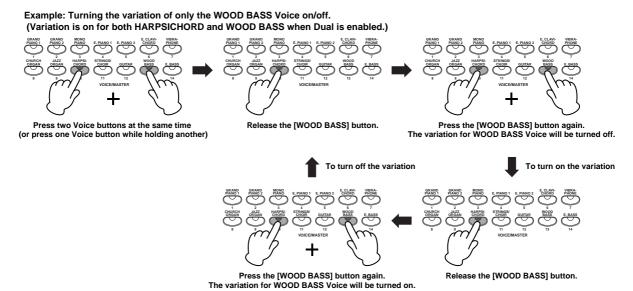
The CP33 Function provides access to a number of other Dual functions, such as octave setting and effect depth setting (page 36). If you do not set the Dual functions, the appropriate setting will be set in each voice by default.

2. **Press any single Voice button to return to the normal single-Voice play.**

[VARIATION] in Dual

The [VARIATION] button's indicator will light if the variation is engaged for either or both of the Dual Voices. While Dual is engaged, the [VARIATION] button can be used to turn the variation for both Voices on or off.
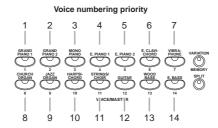
To turn the variation on or off for only one of the Voices, hold the Voice button for the other Voice and press the button of the Voice for which you want to change the variation.

Example: Turning the variation of only the WOOD BASS Voice on/off.
(Variation is on for both HARPSICHORD and WOOD BASS when Dual is enabled.)

Press two Voice buttons at the same time
(or press one Voice button while holding another)

Release the [WOOD BASS] button.

Press the [WOOD BASS] button again.
The variation for WOOD BASS Voice will be turned off.

To turn off the variation

To turn on the variation

Press the [WOOD BASS] button again.
The variation for WOOD BASS Voice will be turned on.

Release the [WOOD BASS] button.

[REVERB] in Dual

The reverb type assigned to Voice 1 will take priority over the other. (If the reverb is set to OFF, Voice 2 reverb type will be in effect.) Reverb depth setting (i.e., pressing the [NO/–] or [YES/+] buttons while holding the [REVERB] button—refer to page 17) will be applied to Voice 1 and 2. When you exit from Dual, the changed Reverb depth setting will be applied to the Voice 1 only.

According to the Voice numbering priority shown in the diagram below, the lower value Voice number will be designated as Voice 1 (the other Voice will be designated as Voice 2).

Voice numbering priority

[EFFECT] in Dual

Depending on the conditions, one effect type may take priority over the other. Depth will be decided according to the depth default value of the Voice combination.

However, using function F3 (page 36) you can adjust the depth value for each Voice to your liking. Effect depth setting via the panel controls (i.e., pressing the [NO/–] or [YES/+] buttons while holding the [EFFECT] button—refer to page 18) will be applied to Voice 1 and 2. When you exit from Dual, the changed Effect depth setting will be applied to the Voice 1 only.

NOTE Dual and Split (page 18) cannot be engaged at the same time.

Playing Different Voices with the Left and Right Hands—Split

Split enables you to play two different Voices on the keyboard—one with the left hand and another with the right hand. For example, you can play a bass part using the WOOD BASS or E.BASS Voice with the left hand, and a melody with the right hand.

2, 3   1, 3, 4, 5

NOTE Make sure the [MASTER] button is turned off. For details about Master mode, refer to page 26.

1 Press the [SPLIT] button to enable Split.

The [SPLIT] button lights. The default setting (WOOD BASS) will be selected for the left-hand voice at first.

The Function mode provides access to a number of other Split functions (page 37). (If you make no settings for Split functions, the appropriate setting will be set in each voice by default.)

NOTE The indicator of the right Voice button lights in Split.

2 Select a Voice for the right hand.

Press a Voice button.

3 Select a Voice for the left hand.
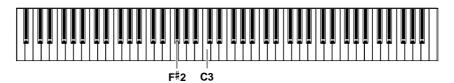
Press the corresponding Voice button while holding the [SPLIT] button.

To turn the variation on or off for the Split Voice, hold the [SPLIT] button and press the [VARIATION] button or the currently selected Voice button.

NOTE The indicator of the left Voice button will light while the [SPLIT] button is pressed.

4 Specify the split point (the border between the right- and left-hand range).
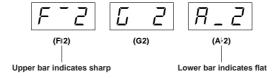
The default setting (factory setting) is "F♯2." (If you do not need to change the split point, skip this step.)

F♯2   C3

To Change the Split Point Setting

4-1 Simultaneously hold down the [SPLIT] button and press the appropriate key on the keyboard.

The name of the current split-point key appears on the display while the [SPLIT] button is held.

(F♯2)   (G2)   (A♭2)

Upper bar indicates sharp   Lower bar indicates flat

4-2 Release the [SPLIT] button to return to the main display.

5 Press the [SPLIT] button to exit Split and return to normal play.

[VARIATION] in Split

You can turn the variation on or off for Split Voices. Normally, the Voice indicator of the right Voice lights in Split. The [VARIATION] button can be used to turn the variation for the right Voice on or off as required. While the [SPLIT] button is held, however, the Voice indicator of the left Voice lights. In this state the [VARIATION] button turns the variation for the left Voice on or off.

[REVERB] in Split

The reverb type assigned to the right Voice will take priority over the other. (If the reverb is set to OFF, the left voice's reverb type will be in effect.) Reverb depth setting (i.e., pressing the [NO/–] or [YES/+] buttons while holding the [REVERB] button—refer to page 17) will be applied to the right and left Voices. When you exit from Split, the changed Reverb depth setting will be applied to the right Voice only.
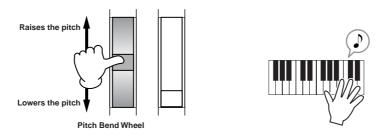
[EFFECT] in Split

Depending on the conditions, one effect type will take priority over the other. The depth will be decided according to the depth default value of the Voice combination.
However, using function F4 (page 37) you can change the depth value for each Voice as you like. Effect depth setting via the panel controls (i.e., pressing the [NO/–] or [YES/+] buttons while holding the [EFFECT] button—refer to page 18) will be applied to the right and left Voices. When you exit from Split, the changed Effect depth setting will be applied to the right Voice only.
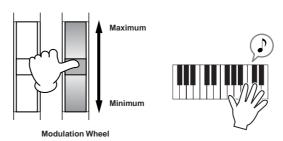
Bending Notes—Pitch Bend Wheel

Use the Pitch Bend wheel to bend notes up (roll the wheel away from you) or down (roll the wheel toward you) while playing the keyboard. This wheel is self-centering and will automatically return to normal pitch when released. Try out the Pitch Bend wheel while pressing a note on the keyboard.

Raises the pitch

Lowers the pitch

Pitch Bend Wheel

Adding a Vibrato Effect to the Sound—Modulation Wheel

The Modulation wheel applies vibrato to the sound. The more you move this wheel up, the greater the effect that is applied to the sound. Try out the Modulation wheel with various preset Voices while playing the keyboard.

Maximum

Minimum

Modulation Wheel

NOTE Keep in mind that many of the preset Voices are not set with a Modulation effect. (This is to ensure the most natural sound on these acoustic instrument Voices.) However, the Modulation wheel can be effectively used to control user-programmable effects, as well as alter the sounds of a connected MIDI tone generator.

NOTE To avoid accidentally applying Modulation or other effects to the current Voice, make sure the Modulation Wheel is set to minimum before you start playing.

Using the Click

Pressing the [CLICK] button turns the click sound on and off.

1 Press the [CLICK] button to start the click.

The beat indicator flashes at the current tempo.

Adjusting the Tempo

The tempo of the click (the recorder is described in the next section) can be set from 32 to 280 beats per minute by using the TEMPO/FUNCTION [–][+] buttons (when the TEMPO/FUNCTION [–][+] button's [TEMPO] indicator is lit).

• The tempo range: 32 to 280 (beats per minute)
• Default setting: 120

Adjusting the Time Signature
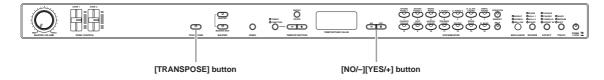
The time signature (beat) of the click can be set by using the [NO/–] and [YES/+] buttons while holding the [CLICK] button. You can set the beat from 0 to 4. The current setting appears on the display while you are holding the [CLICK] button.

2 Press the [CLICK] button to stop the click sound.

NOTE The volume of the click can be adjusted via the Click Volume function in Function (page 39).
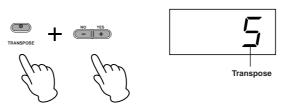
Key Transposition

The CP33's Transpose function makes it possible to shift the pitch of the entire keyboard up or down in semitone intervals to facilitate playing in difficult key signatures, and to let you easily match the pitch of the keyboard to the range of a singer or other instruments. For example, if you set the transposition amount to "+5," playing a C key produces a pitch of F. In this way, you can play a Song as though it were in C major, and the CP33 will transpose it to the key of F.

[TRANSPOSE] button   **[NO/–][YES/+] button**

Use the [NO/–] and [YES/+] button while holding the [TRANSPOSE] button to transpose down or up as required.
The amount of transposition appears on the display while the [TRANSPOSE] button is held. The default transpose setting is "0." You can set the range from -12 semitones (down one octave) to 12 semitones (up one octave) in semitone steps.

Transpose

Reference

• The transposition range:

-12 . . . . -12 semitones (down one octave)

0 . . . . normal pitch

12 . . . . 12 semitones (up one octave)
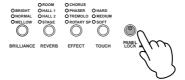
The [TRANSPOSE] button indicator remains lit when a transpose setting other than "0" is selected. Every time the [TRANSPOSE] button is pressed after that switches the transpose function ON or OFF.

Panel Lock Function

The Panel Lock function can temporarily disable the panel operation and prevent unintended operation during live performance.

1 Double-click the [PANEL LOCK] button (press it quickly twice).

The [PANEL LOCK] button lights. While the Panel Lock function is engaged, panel operations will be ignored.
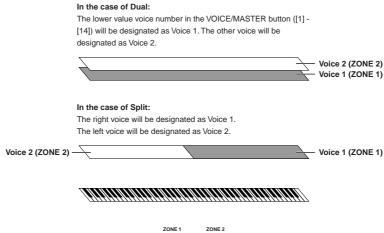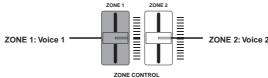
2 To cancel Panel Lock, double-click the [PANEL LOCK] button.

NOTE The Panel Lock function affects all controls, with the exception of the [MASTER VOLUME] dial, the [ZONE CONTROL] sliders, the Modulation wheel, the Pitch bend wheel, and the pedals.

Changing the Volume for Each Zone (Zone Control)

The convenient [ZONE CONTROL] sliders allow you to adjust the volume of each zone independently while you play the keyboard. Moving a slider up increases the volume while pulling the slider down decreases it.

In the case of Dual:
The lower value voice number in the VOICE/MASTER button ([1] - [14]) will be designated as Voice 1. The other voice will be designated as Voice 2.

Voice 2 (ZONE 2)
Voice 1 (ZONE 1)

In the case of Split:
The right voice will be designated as Voice 1.
The left voice will be designated as Voice 2.

Voice 2 (ZONE 2)   Voice 1 (ZONE 1)

ZONE 1   ZONE 2

ZONE 1: Voice 1   ZONE 2: Voice 2

ZONE CONTROL

When Dual or Split are enabled

ZONE CONTROL [ZONE 1] slider: Adjusts the Voice 1 volume
ZONE CONTROL [ZONE 2] slider: Adjusts the Voice 2 volume

When Dual or Split are not enabled

ZONE CONTROL [ZONE 1] slider: Adjusts the selected Voice volume
ZONE CONTROL [ZONE 2] slider: Does not affect the volume

Turning on the [MASTER] button switches the function assigned to the [ZONE CONTROL] sliders. Refer to the "Using the Master Mode" on page 26.

MASTER

MASTER EDIT

MASTER

Reference

Using the Master Mode

The Master mode allows you to divide the keyboard into two independent areas (called "Zones"). Each Zone can be assigned to different MIDI channels and have different Control Slider functions.
This makes it possible to control two tone generators simultaneously from a single keyboard, and to control Voices of an external tone generator over several different channels, in addition to the internal Voices of the CP33 itself.
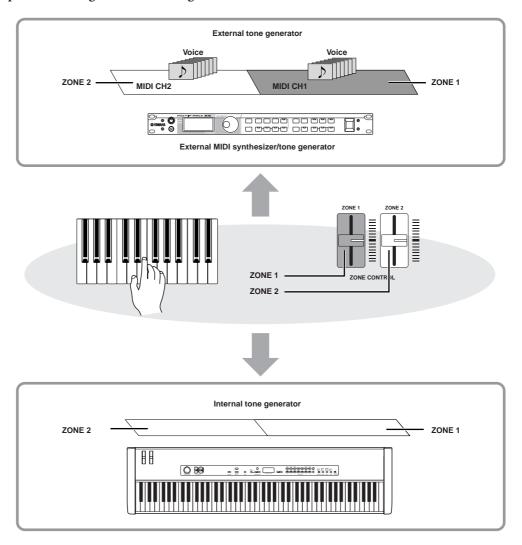
Press the [MASTER] button to turn the Master mode on.
Turning on the Master mode also enables the Master Edit settings for this function. For details, refer to page 27.

Example: Connecting to external tone generators

📝 **NOTE** While the Master mode is turned on, the "Midi Transmit Channel" parameter in the Master Edit menu will be enabled for MIDI channel assignments (page 28).

📝 **NOTE** If you turn the power off and on again while the Master mode is on, the function will be turned off.

Master Settings—Master Edit

The Master mode allows you to divide the keyboard into up to two independent areas (zones) which will be effective when the [MASTER] button is turned on.

Master Edit List
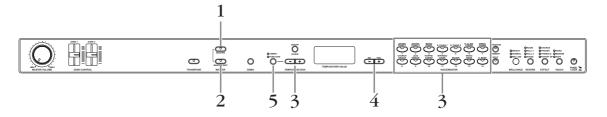
This allows you to set the following parameters for each zone.

Display	Function	Page
*.01	Lowest Note of the Range Settings	page 28
*.02	Highest Note of the Range Settings	page 28
*.03	MIDI Transmit Channel for Master Mode	page 28
*.04	Internal Tone Generator On/Off Status	page 28
*.05	Slider Settings	page 29
*.06	Volume Settings for Internal Tone Generator	page 29
*.07	Volume Settings for External Tone Generator	page 29
*.08	Pan (Stereo position) Settings for Internal Tone Generator	page 29
*.09	Pan (Stereo position) Settings for External Tone Generator	page 29
*.10	Reverb depth for Internal Tone Generator	page 29
*.11	Effect depth for Internal Tone Generator	page 29
*.12	Octave Setting	page 29
*.13	Voice Setting for Internal Tone Generator	page 29
*.14	Program Change Number Settings for MIDI Transmission to an External Tone Generator	page 30
*.15	Bank Select MSB Settings for MIDI Transmission to an External Tone Generator	page 30
*.16	Bank Select LSB Settings for MIDI Transmission to an External Tone Generator	page 30

The asterisk (*) in front of the parameter number in this manual represents the Zone number. In the display, "1" indicates Zone 1 and "2" indicates Zone 2.

Master Edit—Basic Operation

Follow the steps below to use the functions.

1   Press the [MASTER] button to turn the Master mode on.
The [MASTER] indicator lights.

2   Press the [MASTER EDIT] button to enter the Master Edit settings.
The [MASTER EDIT] indicator lights.

3 Use the TEMPO/FUNCTION [–][+] buttons to select a target item.

You can jump directly to the Master Edit settings by pressing the VOICE/MASTER button ([1] - [14]) corresponding to the desired Master number. To switch between Zone 1 and Zone 2 in the selected Master, simply press the same VOICE/MASTER button.

> **NOTE** You can not jump directly to the "*.15" and "*.16" settings in [MASTER EDIT] menu by pressing the VOICE/MASTER button.

> **NOTE** You can return to parameter 1.01 by pressing the TEMPO/FUNCTION [–][+] buttons simultaneously.

4 Use the [NO/–] and [YES/+] buttons to change the ON/OFF setting, select the type, or change the value.

> **NOTE** The default setting (which is used when you first turn on the power to the CP33) is recalled by pressing the [NO/–] and [YES/+] buttons simultaneously.

5 Press the [MASTER EDIT] button to exit the Master Edit settings.

The display will return to TEMPO.

Master Edit parameters

The explanations here apply when entering the Master Edit settings in step 4 above.
The asterisk (*) in front of the parameter number in this manual represents the Zone number. In the display, "1" indicates Zone 1 and "2" indicates Zone 2.

*.01 Lowest note of the range Settings
*.02 Highest note of the range Settings
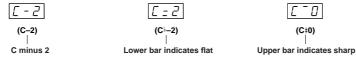
Determines the lowest and highest notes of the range for each zone. The selected Zone will sound only when you play notes within this range.

- Setting range: C-2 to G8
- Default setting: C-2 (Lowest)
                     G8 (Highest)

Lowest/Highest note of the range example

C - 2	C - 2	C ‾ 0
(C–2)	(C♭–2)	(C♯0)
C minus 2	Lower bar indicates flat	Upper bar indicates sharp

> **NOTE** For parameters 01 and 02, the low and high notes in the range can be conveniently specified by using the keyboard. With the desired parameter selected, simultaneously hold down the [SPLIT] button and press the appropriate key on the keyboard. Keep in mind that since Zone 1 and Zone 2 are assigned to separate adjacent sections of the keyboard, the highest note of Zone 1 is automatically followed by the lowest note of Zone 2. This means that the highest note of Zone 1 cannot be set higher than the lowest note of Zone 2, nor can the lowest note of Zone 2 be set lower than highest note of Zone 1.

*.03 MIDI Transmit Channel for Master Mode

Specifies the channels over which the CP33 transmits MIDI data from each zone, when the [MASTER] button is turned off.

- Setting range: Ch 1 – Ch 16, Off
- Default settings: Zone 1: 1 (Ch 1)
                     Zone 2: 2 (Ch 2)

*.04 Internal Tone Generator On/Off Status

Turns the sound from the internal tone generator on or off for each part.

- Settings: On/Off
- Default setting: On

> **NOTE** While the F7.3 Local control in the Function menu is turned OFF, the note will not sound, regardless of the settings made here (page 39).

*.05 Slider Settings

For assigning specific functions to each [ZONE CONTROL] slider.

- Settings:
  - Transmitted to Internal and External: C1 (Modulation), C2 (Volume), C3 (Pan), C4 (Reverb Send)
  - Transmitted to only External: C5 (Chorus Send), C6 (After Touch), 001 – 119 (Control Change 0 to 119)

- Default setting: C2 (Volume)

c 1		c 2		000
(Modulation)		**(Volume)**		**(Control Change 0)**

🎵 **NOTE** While the F7.5 Control Change in the Function menu is turned OFF, control data is not transmitted to External (page 40).

*.06 Volume Settings for Internal Tone Generator
*.07 Volume Settings for External Tone Generator

Adjust the volume for each Zone.

- Setting range: 0 – 127
- Default settings: 100

*.08 Pan (Stereo position) Settings for Internal Tone Generator
*.09 Pan (Stereo position) Settings for External Tone Generator

Specify the position in the stereo image from which you hear the sound.

- Setting range: 0 – 127
- Default settings: 64

0		64		127
L64 (hard left)		**C (center)**		**R63 (hard right)**

*.10 Reverb depth for Internal Tone Generator

Set the depth of reverb for Internal Tone Generator.

- Setting range: 0 – 20
- Default settings: 10

🎵 **NOTE** You can select the reverb type by pressing the [REVERB] button (page 17). Reverb type setting also can be saved.

*.11 Effect depth for Internal Tone Generator

Set the depth of effect for Internal Tone Generator.

- Setting range: 0 – 20
- Default settings: 10

🎵 **NOTE** You can select the effect type by pressing the [EFFECT] button (page 18). Effect type setting also can be saved.

*.12 Octave Setting

The pitch of a note can be shifted upward or downward in steps of an octave in each zone. You can adjust the offset up or down over a maximum range of three octaves.

- Setting range: -3 – 3
- Default settings: 0

- 3		0		3
three octaves lower		**no pitch shift**		**three octaves higher**

*.13 Voice Setting for Internal Tone Generator

You can select the Voice from any of the available 28 Voices. Refer to the "Preset Voice List" (page 47).

- Setting range: 1 – 28
- Default settings: 1

🎵 **NOTE** Voice numbers 9 and 23 contain the same Jazz Organ voice.

*.14 Program Change Number Settings for MIDI Transmission to an External Tone Generator

You can select specific Voices or programs on a connected MIDI device by specifying a Program Change number, in combination with the Bank Select MSB and Bank Select LSB parameters below.

- Setting range: 0 – 127
- Default settings: 0

♪NOTE While the F7.4 Program Change in the Function menu is turned OFF, Program Change number cannot be transmitted to External (page 40).

*.15 Bank Select MSB Settings for MIDI Transmission to an External Tone Generator

You can select specific Voices or programs on a connected MIDI device by specifying a Bank Select MSB value, in combination with the Bank Select LSB (below) and Program Change parameters (above).

- Setting range: 0 – 127
- Default settings: 0

♪NOTE While the F7.5 Control Change in the Function menu is turned OFF, Bank Select MSB/Bank Select LSB cannot be transmitted to External (page 40).

*.16 Bank Select LSB Settings for MIDI Transmission to an External Tone Generator
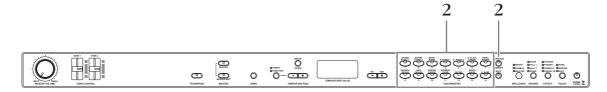
You can select specific Voices or programs on a connected MIDI device by specifying a Bank Select LSB value, in combination with the Bank Select MSB parameter and the Program Change parameter above.

- Setting range: 0 – 127
- Default settings: 122

♪NOTE While the F7.5 Control Change in the Function menu is turned OFF, Bank Select MSB/Bank Select LSB cannot be transmitted to External (page 40).

Saving the Master Mode settings

This allows you to store virtually all Master mode settings you have edited on the panel to VOICE/MASTER [1] to [14]. You can also call up the saved setting easily.

1 Create your original settings.

Refer to "Master Settings—Master Edit" on page 27.

2 While holding down the [MEMORY] button, press the numbered button to which you wish to save your settings.

⚠ **CAUTION**

Never attempt to turn off the power while the "---" indication appears on the display.

The saved Master mode settings can be stored to computer by using sequencer software.

Recalling the Master Mode

Simply press the numbered button that corresponds to the saved Master mode settings you wish to select.

Detailed Settings

Detailed Settings—[FUNCTION]

You can set various parameters to make the best use of CP33 functions, such as fine-tuning the pitch or selecting a scale, etc.

The following parameters are available. The CP33 has eight main functions.
Some of these main functions consist of a set of sub-functions.
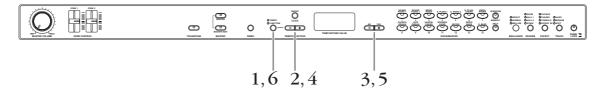
Function Settings List

Function	Sub-function	Display
Fine tuning of the pitch	—	F1.
Selecting a scale	Scale	F2.1
	Base Note	F2.2
Dual functions	Dual Detune	F3.1
	Voice 1 Octave Shift	F3.2
	Voice 2 Octave Shift	F3.3
	Voice 1 Effect Depth	F3.4
	Voice 2 Effect Depth	F3.5
	Reset	F3.6
Split functions	Split Point	F4.1
	Right Voice Octave Shift	F4.2
	Left Voice Octave Shift	F4.3
	Right Voice Effect Depth	F4.4
	Left Voice Effect Depth	F4.5
	Sustain Pedal Range	F4.6
	Reset	F4.7
Other Functions	AUX Pedal	F5.1
	Soft Pedal Effect Depth	F5.2
	Sustain Sample Depth	F5.3
	Key-off Sample Volume	F5.4
	Sustain Pedal Type	F5.5
	AUX Pedal Type	F5.6
Click volume	—	F6.
MIDI Functions	MIDI Transmit Channel Selection	F7.1
	MIDI Receive Channel Selection	F7.2
	Local Control ON/OFF	F7.3
	Program Change ON/OFF	F7.4
	Control Change ON/OFF	F7.5
	Initial Setup Send	F7.6
Backup Functions	Voice	F8.1
	MIDI	F8.2
	Tuning	F8.3
	Others	F8.4

Function Settings—Basic Operation

Follow the steps below to use the Function settings.
If you become lost while using a function, return to this page and read the basic procedure.
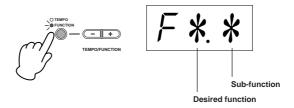
1,6   2,4   3,5

1 Press the [TEMPO/FUNCTION] button to enter the Function menu.

The [FUNCTION] indicator lights.

When you call up the FUNCTION display after turning the power on, F1. appears on the display.
When you call up the FUNCTION display again (without turning the power off), the previous selected
F*.* appears on the display.

Sub-function

Desired function
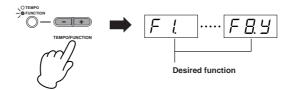
> **NOTE** To cancel the function in step 2, 3, 4 or 5, press the TEMPO/FUNCTION [–][+] button any time to exit
> Function.

2 Use the TEMPO/FUNCTION [–][+] buttons to select the desired function from F1–F8.

When $\boxed{F*.9}$ (that include the sub-functions) is selected, go on to step 3.
When F1 or F6 is selected (these have no sub-functions), go on to step 5.

Desired function
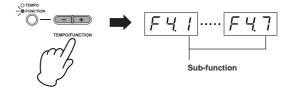
3 Press the [YES/+] button to enter the sub-function menu.

4 Use the TEMPO/FUNCTION [–][+] buttons to select the desired sub-function.

In the example below, the sub-functions of F4 (Split) are shown.

Sub-function

5 Use the [NO/–] and [YES/+] buttons to change the ON/OFF setting, select the type, or change the value.

The default setting (which is used when you first turn on the power to the CP33) is recalled by pressing the [NO/–] and [YES/+] buttons simultaneously.
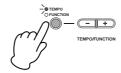
NOTE After you select the function, the current setting will be displayed when the [NO/–] or [YES/+] button is pressed for the first time.
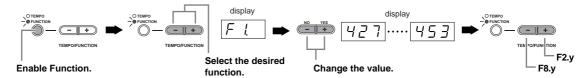
NOTE If you want to continue the function settings, press the TEMPO/FUNCTION [–], [+] buttons to select the desired function.

6 Press the [TEMPO/FUNCTION] to exit the Function.
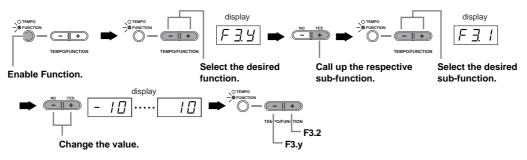
The [TEMPO] indicator lights.

• **Operation Example 1 (F1. Fine tuning of the pitch)**

Enable Function.   Select the desired function.   Change the value.   F2.y   F8.y

• **Operation Example 2 (F3.1 "Dual Detune")**

Enable Function.   Select the desired function.   Call up the respective sub-function.   Select the desired sub-function.

Change the value.   F3.2   F3.y

About Each Function

The explanations here apply when entering the Function settings in step 5 on page 33.

F1. Fine Tuning of the Pitch

This allows you to fine tune the pitch of the entire instrument.
This function is useful when you play the CP33 along with other instruments or CD music.
Use the [NO/–] and [YES/+] buttons to lower or raise the pitch of the A3 key in approximately 0.2 Hz increments.

$$\boxed{4\,2\,7} \cdots\cdots \boxed{4\,4\,0} \cdots\cdots \boxed{4\,5\,3}$$

Tenths of a hertz are indicated on the display by the appearance and position of one or two dots, as in the following example:

Display	Value
440	440.0
4.40	440.2
44.0	440.4
440.	440.6
4.40.	440.8

- Setting range: 427.0 – 453.0 (Hz)
- Default setting: 440.0 (Hz)

Terminology

Hz (Hertz): This unit of measurement refers to the frequency of a sound and represents the number of times a sound wave vibrates in a second.

Using the keyboard to set the pitch

You can fine-tune the pitch by pressing a key on the keyboard, without having to call up the FUNCTION display.

To tune up (in roughly 0.2Hz steps): Hold the A-1 and B-1 keys (the two white keys at the left end) simultaneously and press any key between C3 and B3.

To tune down (in roughly 0.2Hz steps): Hold the A-1 and A♯-1 keys (the white and black key at the left end) simultaneously and press any key between C3 and B3.

> **To restore standard pitch:** Hold the A-1, A♯-1 and B-1 keys (the two white keys and one black key at the left end) simultaneously and press any key between C3 and B3.

> Each key has a note name; for example, the lowest (farthest left) key on the keyboard corresponds to A-1, and the highest (farthest right) key to C7.

> During the procedure described above, the display indicates a value in Hz ($\boxed{4\,2\,7}$…$\boxed{4\,5\,3}$). After the procedure, the display returns to the previous indication.

To tune down or up, respectively, in approximately 1 Hz increments: Hold the A-1 and A♯-1 keys (the white and black key at the left end) or A-1 and B-1 keys (the two white keys at the left end) simultaneously and press the [NO/–] or [YES/+] button.

> **To restore standard pitch:** Hold the A-1 and A♯-1 keys (the white and black key at the left end) or A-1 and B-1 keys (the two white keys at the left end) simultaneously and press the [NO/–] [YES/+] buttons simultaneously.

> During the procedure described above, the display indicates a value in Hz ($\boxed{4\,2\,7}$…$\boxed{4\,5\,3}$). After the procedure, the display returns to the previous indication.

> **NOTE** While the Master function is turned on, you cannot fine-tune the pitch by pressing a key on the keyboard.

F2. Selecting a Scale

This allows you to select various scales. Equal Temperament is the most common contemporary piano tuning scale. However, history has known numerous other scales, many of which serve as the basis for certain genres of music. This function lets you explore and experience these alternate tunings.

F2.1 Scale

- Setting range: 1: Equal Temperament
  2: Pure Major
  3: Pure Minor
  4: Pythagorean
  5: Mean Tone
  6: Werckmeister
  7: Kirnberger
- Default setting: 1: Equal Temperament

EQUAL TEMPERAMENT
The pitch range of each octave is divided equally into twelve parts, with each half-step evenly spaced in pitch. This is the most commonly used tuning in music today.

PURE MAJOR/PURE MINOR
These tunings preserve the pure mathematical intervals of each scale, especially for triad chords (root, third, fifth). You can hear this best in actual vocal harmonies—such as choirs and a cappella singing.

PYTHAGOREAN
This scale was devised by the famous Greek philosopher and is created from a series of perfect fifths, which are collapsed into a single octave.
The 3rd in this tuning are slightly unstable, but the 4th and 5th are beautiful and suitable for some leads.

MEAN-TONE
This scale was created as an improvement on the Pythagorean scale, by making the major third interval more "in tune." It was especially popular from the 16th century to the 18th century. Handel, among others, used this scale.

WERCKMEISTER/KIRNBERGER
This composite scale combines the Werckmeister and Kirnberger systems, which were themselves improvements on the mean-tone and Pythagorean scales. The main feature of this scale is that each key has its own unique character. The scale was used extensively during the time of Bach and Beethoven, and even now it is often used when performing period music on the harpsichord.
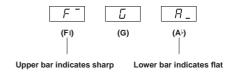
F2.2 Base Note

If you select a scale other than Equal Temperament, you need to specify the root. (You can also specify the root note with Equal Temperament selected, but it will have no effect. The base note setting is effective for tunings other than the Equal Temperament tuning.)

- Setting range: C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B
- Default setting: C

- Root indication example

F⁻	G	A₋
(F♯)	(G)	(A♭)

Upper bar indicates sharp   **Lower bar indicates flat**

Reference

F3. Dual Functions

You can set various parameters for Dual (page 19) to optimize the settings for the songs you play, such as tuning the pitches of the two Voices.

Dual function settings are set individually for each Voice combination.
If Dual is not engaged, `F 3 -` will appear instead of `F 3.9` and you will be unable to select the Dual functions. If this happens, press two Voice buttons at the same time to engage Dual.

SHORTCUT:

You can jump directly to the Dual functions by pressing the [TEMPO/FUNCTION] button while holding the two Dual Voice buttons.

`F 3.1` Dual Detune

- Setting range: -10 – 0 – 10

    (With positive values, the pitch of Voice 1 is raised and the pitch of Voice 2 is lowered. With negative values, the pitch of Voice 1 is lowered and the pitch of Voice 2 is raised.)

NOTE The available setting range is wider in the lower range (±60 cents for A-1), and narrower in the higher range (±5 cents for C7). (100 cents equal one semitone.)

- Default setting: Different for each Voice combination.

Detune Voice 1 and Voice 2 for Dual to create a thicker sound.

`F 3.2` Voice 1 Octave Shift

`F 3.3` Voice 2 Octave Shift

- Setting range: -1, 0, 1
- Default setting: Different for each voice combination.

You can shift the pitch up and down in octave steps for Voice 1 and Voice 2 independently. Depending on which voices you combine in Dual, the combination may sound better if one of the voices is shifted up or down an octave.

`F 3.4` Voice 1 Effect Depth

`F 3.5` Voice 2 Effect Depth

- Setting range: 0 – 20
- Default setting: Different for each voice combination.

These functions make it possible to individually set the depth of the effect for Voices 1 and 2 for Dual. (The effect depth settings cannot be changed unless the [EFFECT] is ON. Function must be exited before the [EFFECT] can be turned ON.)

- "Voice 1" and "Voice 2" are explained on page 20.

`F 3.6` Reset

This function resets all Dual functions to their default values. Press the [YES/+] button to reset the values.

F4. Split Functions

This menu enables you to make various detailed settings for Split. By changing the split point or other setting, you can optimize the settings for the songs you play.

Be sure to select the Split by pressing the [SPLIT] button before engaging Function.
If Split is not engaged, `F4-` will appear instead of `F44` and you will be unable to select the Split functions. Also note that you must exit Function before you can engage Split.

SHORTCUT:

You can jump directly to the Split functions by pressing the [TEMPO/FUNCTION] button while holding the [SPLIT] button.

`F4.1` Split Point

- Setting range: The entire keyboard
- Default setting: F♯2

Set the point on the keyboard that separates the right and left-hand sections (split point). The pressed key is included in the left-hand range.

- Instead of pressing the [NO/–] [YES/+] buttons, you can engage the split point by pressing the appropriate key on the keyboard.

- Example key name indications for Split

`F¯2`	`G2`	`A_2`
(F♯2)	(G2)	(A♭2)

Upper bar indicates sharp   Lower bar indicates flat

`F4.2` Right Voice Octave Shift
`F4.3` Left Voice Octave Shift

- Setting range: -1, 0, 1
- Default setting: Different for each voice combination

You can shift the pitch up and down in octave steps for the Right Voice and Left Voice independently. This allows you to have each Voice sound in an appropriate range.
You can make this setting for each combination of Voices individually.

`F4.4` Right Voice Effect Depth
`F4.5` Left Voice Effect Depth

- Setting range: 0 – 20
- Default setting: Different for each Voice combination

These functions make it possible to individually set the depth of the effect for the left and right Split Voices.
The effect depth settings cannot be changed unless the [EFFECT] is ON. You must exit Function before you can turn on an [EFFECT].
You can make this setting for each combination of Voices individually.

`F4.6` Sustain Pedal Range

- Setting range: ALL (for both voices)
                     1 (for the right Voice)
                     2 (for the left Voice)
- Default setting: ALL

The Sustain Pedal Range function determines whether the Sustain pedal affects the right Voice, the left Voice, or both the left and right Voices in Split.

`F4.7` Reset

This function resets all Split functions to their default values. Press the [YES/+] button to reset the values.

Reference

F5. Other Functions

This section provides a variety of other settings and parameters, including those that affect pedal operation.

`F 5.1` AUX Pedal

• Setting range:

1. Expression
   This setting allows control of dynamics during performance.

2. Soft Pedal
   The soft pedal reduces the volume and slightly changes the timbre of notes played while the pedal is pressed. The soft pedal will not affect notes that are already playing.

3. Sostenuto pedal
   If you play a note or chord on the keyboard and press the pedal while the note(s) are held, those notes will be sustained for as long as the pedal is held (as if the sustain pedal had been pressed) but all notes played thereafter will not be sustained. This makes it possible to sustain a chord, for example, while other notes are played "staccato."

NOTE Organ, string and choir voices will continue to sound for as long as the Sostenuto pedal is depressed.

• Default setting: 1 (Expression)

`F 5.2` Soft Pedal Effect Depth

• Setting range: 1 – 5
• Default setting: 3

This function sets the depth of the Soft pedal effect.

`F 5.3` Sustain Sample Depth

• Setting range: 0 – 20
• Default setting: 12

The GRAND PIANO 1 (including the Variation), MONO PIANO (not including the Variation) Voice features special "Sustain Samples" that recreate the unique resonance of an acoustic grand piano's soundboard and strings when the Sustain pedal is pressed. This function lets you adjust the depth of this effect.

`F 5.4` Key-off Sample Volume

• Setting range: 0 – 20
• Default setting: 10

You can adjust the volume of the key-off sound (the subtle sound produced when the keys are released) for the GRAND PIANO 1, MONO PIANO, HARPSICHORD, E.CLAVICHORD Voices.

`F 5.5` Sustain Pedal Type
`F 5.6` AUX Pedal Type

• Setting range: 1, 2
• Default setting: 1

Depending upon the particular pedal that is connected to the SUSTAIN PEDAL jack or AUX PEDAL jack, the effect produced by operating the pedal (ON/OFF, dynamics, etc.) might be reversed.
If this happens, you can use this setting to correct the pedal operation. The setting range is from 1 to 2.
Press the [NO/–] and [YES/+] buttons simultaneously to recall the default setting of "1."

NOTE Make sure that the power is switched OFF when connecting or disconnecting the pedal.

NOTE If the Sustain Pedal type is set to "2", disconnecting the Sustain pedal while the power is switched on may leave the sustain active, causing notes to sustain indefinitely. In this case, switch the power off, then back on.

F6. Click Volume

Use this function to adjust the Click volume.

- Setting range: 1 – 20
- Default setting: 10

SHORTCUT

You can jump directly to the Click functions by pressing the [TEMPO/FUNCTION] button while holding the [CLICK] button.

F7. MIDI Functions

This allows you to make detailed adjustments to the MIDI settings.
For more information about MIDI, see the "About MIDI" section (page 42).

`F 7.1` MIDI Transmit Channel Selection

In any MIDI control setup, the MIDI channels of the transmitting and receiving devices must be matched for proper data transfer. This parameter enables you to specify the channel on which the CP33 transmits MIDI data.

- Setting range: 1 – 16, OFF (not transmitted)
- Default setting: 1

📄 **NOTE** In Dual, Voice 1 data is transmitted on its specified channel. In Split, right Voice data is transmitted on its specified channel. In Dual, Voice 2 data is transmitted on the next greater channel number relative to the specified channel. In Split, left Voice data is transmitted on the next greater channel number relative to the specified channel. In either case, no data is transmitted if the transmit channel is set to "OFF."

📄 **NOTE** While the Master mode is turned on, "*03 MIDI Transmit Channel" parameter in the Master Edit menu will be enabled for MIDI channel assignments.

`F 7.2` MIDI Receive Channel Selection

In any MIDI control setup, the MIDI channels of the transmitting and receiving devices must be matched for proper data transfer. This parameter enables you to specify the channel on which the CP33 receives MIDI data.

- Setting range: ALL, 1&2, 1 – 16
- Default setting: ALL

  ALL: "Multi-timbre" Receive. This allows simultaneous reception of different parts on all 16 MIDI channels, enabling the CP33 to play multi-channel Song data received from a music computer or sequencer.

  1&2: "1&2" Receive. This allows simultaneous reception on channels 1 and 2 only, enabling the CP33 to play 1 and 2 channel Song data received from a music computer or sequencer.

`F 7.3` Local Control ON/OFF

"Local Control" refers to the fact that, normally, the CP33 keyboard controls its internal tone generator, allowing the internal Voices to be played directly from the keyboard. This situation is "Local Control On," since the internal tone generator is controlled locally by its own keyboard. Local Control can be turned OFF, however, so that the CP33 keyboard does not play the internal Voices, but the appropriate MIDI information is still transmitted via the MIDI OUT terminal when notes are played on the keyboard.
At the same time, the internal tone generator responds to MIDI information received via the MIDI IN terminal.

- Setting range: ON/OFF
- Default setting: ON

[F 7.4] Program Change ON/OFF

Normally the CP33 will respond to MIDI program change numbers received from an external keyboard or other MIDI device, causing the correspondingly numbered Voice to be selected on the corresponding channel (the keyboard Voice does not change). The CP33 will normally also send a MIDI program change number whenever one of its Voices is selected, causing the correspondingly numbered Voice or program to be selected on the external MIDI device if the device is set up to receive and respond to MIDI program change numbers.

This function makes it possible to cancel program change number reception and transmission so that, for example, voices can be selected on the CP33 without affecting the external MIDI device.

NOTE For information on program change numbers for each of the CP33's Voices, refer to MIDI Data Format page 51.

- Setting range: ON/OFF
- Default setting: ON

[F 7.5] Control Change ON/OFF

Normally the CP33 will respond to MIDI control change data received from an external MIDI device or keyboard, causing the Voice on the corresponding channel to be affected by pedal and other "control" settings received from the controlling device (the keyboard Voice is not affected).

The CP33 also transmits MIDI control change information when the pedal or other appropriate controls are operated.

This function makes it possible to cancel control change data reception and transmission so that, for example, the CP33's pedal and other controls can be operated without affecting an external MIDI device.

NOTE For information on control changes that can be used with the CP33, refer to MIDI Data Format on page 51.

- Setting range: ON/OFF
- Default setting: ON

[F 7.6] Initial Setup Send

This function lets you send the data of the panel settings to a computer. By transmitting the panel settings and recording them on the MIDI sequence recorder prior to the actual performance data, the instrument will be automatically restored to the same settings when the performance is played back. You can also use this function to change the settings of a connected tone generator to the same settings as the instrument.

1. Set up the panel controls as desired.

2. Connect the CP33 to a sequencer via MIDI, and set up the sequencer so it can receive the setup data.

3. Call up the Function menu and select [F 7.6].

4. Press the [YES/+] button to transmit the panel/status data.
   [End] will appear on the display when the data has been successfully transmitted.

The following data can be sent.
- Voice selection
- [REVERB] type
- [REVERB] depth
- [EFFECT] type
- [EFFECT] depth
- Split point
- Tuning (F1)
- Dual detune (F3.1)

F8. Backup Functions

These allow you to back up some settings, such as Voice selection and Reverb type, so that they will not be lost when you turn off the power to the CP33. If the Backup function is turned on, the settings at power off are effective. If the Backup function is turned off, the settings in memory are erased when you turn off the power. In this case, when you turn on the power to the unit, the default settings (the initial settings) will be used. (The factory setting list is found on page 48.)
However, the Backup Function on or off is always backed up.

You can turn the backup function on or off for each function group. Different Backup Groups are provided for the different function categories of the instrument: Voice, MIDI, Tuning and Others.

「F8.1」 Voice

- Setting range: ON/OFF
- Default setting: OFF
  - Voice (Keyboard, Dual, and Split)
  - Dual (ON/OFF, Voice, and Dual Functions for each voice combination)
  - Split (ON/OFF, Voice, and Split Functions for each voice combination)
  - Reverb (ON/OFF, Type, and Depth for each voice)
  - Effect (ON/OFF, Type, and Depth for each voice)
  - Touch Sensitivity (including the FIXED volume)
  - Click Beat, Volume (「F6」 settings)

「F8.2」 MIDI

- Setting range: ON/OFF
- Default setting: ON
  - The MIDI functions (「F7.*」 settings) (expect for 「F7.6」)

「F8.3」 Tuning

- Setting range: ON/OFF
- Default setting: ON
  - Transpose
  - Tuning (「F1」 settings)
  - Scale (including base note) (「F2.*」 settings)

「F8.4」 Others

- Setting range: ON/OFF
- Default setting: ON
  - Other functions (「F5.*」 settings)

Factory Preset Recall

All settings affected by the Functions (F1 – F8) can be restored to their original factory preset values by turning the [STANDBY/ON] switch ON while holding the rightmost white key (C7) and black keys (F♯6, G♯6 and A♯6). The factory-preset values are listed on page 48.

⚠ CAUTION

After turning the [STANDBY/ON] switch ON while holding the rightmost white key (C7) and black keys (F♯6, G♯6 and A♯6), "*CLr*" appears in the display. Never attempt to turn off the power while "*CLr*" appears in the display. Turning the power off in this state may cause the system to freeze.
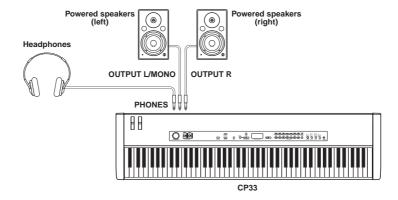
Connecting to a Computer and Other MIDI Devices

Since the CP33 has no built-in speakers, you'll need an external audio system or a set of stereo headphones to properly monitor it. Alternatively, you could use a pair of headphones.

There are several methods of connecting to external audio equipment, as described in the following illustrations.

Connecting to External Audio Equipment

For optimum, accurate reproduction of the instrument's rich sounds, effects and full stereo image, use a pair of powered speakers. Connect the powered speakers to the OUTPUT L/MONO and R jacks on the rear panel.

NOTE When using just one powered speaker, connect it to the OUTPUT L/MONO jack on the rear panel.

NOTE If you are connecting only to the L/MONO jack and want to use a Piano Voice, we recommend that you use the MONO PIANO Voice for best results.

NOTE Connecting a pair of headphones does not affect audio output from the OUTPUT L/MONO, R jacks. You can adjust the volume of the external audio equipment or headphones with the [MASTER VOLUME] dial.

NOTE The sound monitored through the headphones is identical to the sound of the OUTPUT L/MONO, R jacks.

Connecting to External MIDI Equipment
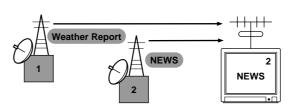
Using a standard MIDI cable (available separately), you can connect an external MIDI device, and control it from the CP33. Likewise, you can use an external MIDI device (such as a keyboard or sequencer) to control the sounds on the CP33.

> **About MIDI**
>
> MIDI (Musical Instrument Digital Interface) is a standard format for data transmission/reception. It enables the transfer of performance data and commands between MIDI devices and personal computers. Using MIDI, you can control a connected MIDI device from the CP33, or control the CP33 from a connected MIDI device or computer.
>
> **MIDI Channel**
>
> MIDI data is transferred over 16 channels numbered from 1 through 16. This allows the performance data for sixteen different instrument parts to be simultaneously sent over one MIDI cable. Think of the MIDI channels as TV channels. Each TV station transmits its broadcasts over a specific channel. Your home TV set receives many different programs simultaneously from several TV stations and you select the appropriate channel to watch the desired program.
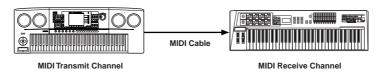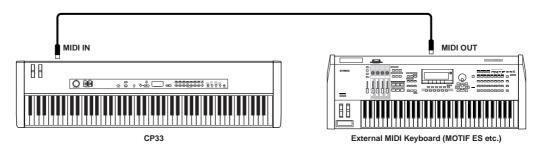
MIDI operates on the same basic principle. The transmitting instrument sends MIDI data on a specific MIDI channel (MIDI Transmit Channel) via a single MIDI cable to the receiving instrument. If the receiving instrument's MIDI channel (MIDI Receive Channel) matches the Transmit Channel, the receiving instrument will sound according to the data sent by the transmitting instrument.
For detailed information on how to set the MIDI transmit channel and the MIDI receive channel, refer to page 39.

MIDI Transmit Channel   **MIDI Cable**   **MIDI Receive Channel**

Below are several different MIDI connection examples; use the one most similar to your intended setup.

Controlling from an External MIDI Keyboard

Use an external keyboard or synthesizer (such as the MOTIF ES) to remotely select and play the Voices of the CP33.

MIDI IN   **MIDI OUT**

CP33   **External MIDI Keyboard (MOTIF ES etc.)**
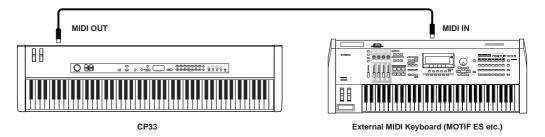
MIDI Transmit Channel and Receive Channel

Make sure to match the MIDI Transmit Channel of the external MIDI instrument with the MIDI Receive Channel of the CP33. For details on setting the MIDI Transmit Channel of the external MIDI instrument, refer to the Owner's Manual of the MIDI instrument.
When setting the MIDI Receive Channel of the CP33, confirm the MIDI Receive Channel for each part and change the settings of the desired parts, if necessary, to match the MIDI Transmit Channel settings on the external MIDI instrument. (Refer to page 39.)

Reference

Controlling an External MIDI Keyboard

This connection lets you play the sounds of an external MIDI tone generator (synthesizer, tone generator module, etc.) from the keyboard of the CP33. Use this connection to play the sounds of the connected instrument in a layer with the CP33, or use the sophisticated Zone functions (page 25) to set up splits in the sounds.

MIDI OUT   MIDI IN

CP33   External MIDI Keyboard (MOTIF ES etc.)

NOTE Since MIDI data that can be transmitted or received varies depending on the type of MIDI device, check the "MIDI Implementation Chart" to find out what MIDI data and commands your devices can transmit or receive. The CP33's MIDI Implementation Chart appears on pages 55, 56.

Splitting the Sound between the CP33 and an External Tone Generator by MIDI Channel

Using the connection example shown above, you can play both instruments and have them separately sound different parts. To use this feature, you must set the CP33's output channel and the external tone generator's receive channel to the same channel number. Set the MIDI Transmit Channel via the "F7.1 MIDI Transmit Channel Selection" parameter in the function menu after turning on the power. While the Master mode is turned on, set the MIDI Transmit Channel via the "MIDI Transmit Channel" parameter in the Master Edit menu.

Connecting to a Computer

Connecting this instrument to a computer via MIDI opens up a whole world of musical possibilities—such as using sequencer software to record and play back compositions with the CP33 sounds.
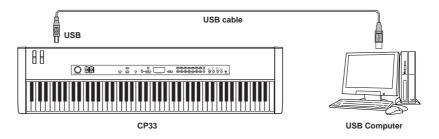
In order to use the instrument with a computer via a USB connection, you will need to install an appropriate USB-MIDI driver. You can download the proper driver from our website:
http://www.yamaha.co.jp/download/usb_midi/
Compatible versions are available for: Windows XP Professional/Home Edition/Me/2000/98, and Mac OS X 10.2 – 10.4.0
*This information applies to version 2.1.6 (Windows) and version 1.0.4 (Mac OS X). For the latest information, check the web site above.

Using a USB Cable

MIDI messages can be transferred between the sequencer software and CP33 using the USB cable. However, audio data cannot be transmitted or received via USB on the CP33.

USB cable

USB

CP33   USB Computer

When the USB connector is connected, the MIDI connectors cannot be used.

Precautions when using the USB connector

When connecting the computer to the USB connector, make sure to observe the following points. Failing to do so risks freezing the computer and corrupting or even losing the data. If the computer or the instrument freezes, turn the power to the instrument off or restart the computer.

⚠ *CAUTION*

• Before connecting the computer to the USB connector, exit from any power-saving mode (such as suspended, sleep, standby) of the computer.

• Before turning on the power to the instrument, connect the computer to the USB connector.

• Execute the following before turning the power to the instrument on/off or plugging/unplugging the USB cable to/from the USB connector.

• Quit any open applications (such as Voice Editor, Multi Part Editor, and sequencer software).

• Make sure that data is not being transmitted from the instrument. (Data is transmitted only by playing notes on the keyboard or playing back a song.)

• While a USB device is connected to the instrument, you should wait for six seconds or more between these operations: (1) when turning the power of the instrument off then on again, or (2) when alternately connecting/ disconnecting the USB cable.

Reference

Appendix

Troubleshooting

Problem	Possible Cause and Solution
The CP33 does not turn on.	The CP33 has not been plugged in properly. Securely insert the female plug into the socket on the CP33, and the male plug into a proper AC outlet (page 8).
A click or pop is heard when the power is turned on or off.	This is normal when electrical current is being applied to the instrument.
Noise is heard from the speakers or headphones.	The noise may be due to interference caused by the use of a mobile phone in close proximity to the CP33. Turn off the mobile phone, or use it further away from the CP33.
The overall volume is low, or no sound is heard.	• The Master Volume or Zone Control are set too low; set it to an appropriate level using the [MASTER VOLUME] dial or [ZONE CONTROL] slider. • Make sure a pair of headphones is not connected to the headphones jack (page 9). • An external audio system or a set of stereo headphones may not be properly connected. Make sure to connect the powered speakers to the OUTPUT L/MONO and R jacks on the rear panel. • "Volume" may have been assigned to the [ZONE CONTROL] slider while the Master mode is turned on, and the [ZONE CONTROL] may be set too low; set it to an appropriate level using the [ZONE CONTROL] slider. • Make sure that Local Control (page 9) is ON.
The Sustain pedal has no effect.	The pedal cable/plug may not be properly connected. Make sure to securely insert the pedal plug into the proper jack (page 11).
The foot pedal seems to produce the opposite effect. For example, pressing the foot pedal cuts off the sound and releasing it sustains the sounds.	The type of the foot pedal is reversed. If this happens, use F5.5 or F5.6 to correct the pedal type (page 38).

Preset Voice List

●: Yes —: No

Panel	Voice Number *1	Voice name	Stereo sampling	Touch Sense	Dynamic sampling *2	Key-off samples *3	Voice description
GRAND PIANO 1	1	Grand Piano 1	●	●	●	●	This sound was sampled from a full concert grand piano. Three stages of dynamics were sampled, and no effort has been spared in making the sound virtually identical to that of an acoustic piano. Even the tonal changes produced by the damper pedal and the subtle sounds of releasing a key are reproduced. The sympathetic vibration (string resonance) that occurs between the strings of an acoustic piano has also been simulated. Suitable not only for classical compositions but also for piano pieces of any style.
	15	Mellow Piano	●	●	●	●	A warm and mellow piano sound. Ideal for classical music.
GRAND PIANO 2	2	Grand Piano 2	●	●	—	—	A spacious and clear piano sound with a bright resonance. Ideal for popular music.
	16	Bright Piano	●	●	—	—	A spacious and bright piano sound. Ideal for popular and rock music.
MONO PIANO	3	Mono Piano 1	—	●	●	—	The sound of a mono piano. Good for ensemble performance.
	17	Mono Piano 2	—	●	—	—	A mono piano sound with a different character than Mono Piano 1.
E.PIANO 1	4	E.Piano 1	—	●	●	—	The sound of an electric piano using hammerstruck metallic "tines." Soft tone when played lightly, and an aggressive tone when played hard.
	18	Vintage Piano	—	●	●	—	A different type of electric piano sound. Widely used in rock and popular music.
E.PIANO 2	5	E.Piano 2	—	●	●	—	An electronic piano sound produced by an FM synthesizer. The tone will change as you vary your playing touch. Ideal for popular music.
	19	Synth Piano	—	●	—	—	This voice simulates the electric piano sound produced by synthesizers in popular music. It also goes well with the acoustic piano sound.
E.CLAVICHORD	6	E.Clavichord	—	●	—	●	This is the voice of a keyboard that produces sound by striking the strings with magnetic pickups. This funky sound is popular in contemporary soul and R&B music. Because of its unique structure, the instrument produces a peculiar sound when you release the keys.
	20	Wah Clavi.	—	●	—	●	A distinctive effect is preset.
VIBRAPHONE	7	Vibraphone	●	●	●	—	Vibraphone played with relatively soft mallets. The tone becomes more metallic the harder you play.
	21	Marimba	●	●	—	—	A marimba sound, sampled in stereo for spaciousness and realism.
CHURCH ORGAN	8	Church Organ	●	—	—	—	This voice features the combination of pipes (8'+4'+2') of a principal (brass instrument) organ. It is suitable for Baroque church music.
	22	Pipe Organ Tutti	●	—	—	—	This voice features a full coupler of a pipe organ, famous for the sound used in Toccata and Fugue by Bach.
JAZZ ORGAN	9	Jazz Organ	—	—	—	—	The sound of a "tonewheel" type electric organ. Often heard in jazz and rock idioms.
	23	Jazz Organ (Variation)	—	—	—	—	Uses a rotary speaker effect with a different speed. The variations speed is faster. If the variation is selected while holding a chord, the speed of the effect will gradually change.
HARPSICHORD	10	Harpsichord	●	—	—	●	The sound of the instrument frequently used in baroque music. Variations in playing touch will not affect the volume, and a characteristic sound will be heard when you release the key.
	24	Harpsichord (Variation)	●	—	—	●	A harpsichord with an added upper octave. Produces a more brilliant sound.
STRINGS/ CHOIR	11	Strings	●	●	—	—	Stereo-sampled, large-scale strings ensemble with realistic reverb. Try combining this voice with piano in the Dual function.
	25	Choir	—	●	—	—	A big, spacious choir Voice. Perfect for creating rich harmonies in slow pieces.

Panel	Voice Number *1	Voice name	Stereo sampling	Touch Sense	Dynamic sampling *2	Key-off samples *3	Voice description
GUITAR	12	Nylon Guitar	—	●	—	—	A warm and natural nylon-string guitar sound. Enjoy the atmosphere it adds to a quiet song.
	26	Steel Guitar	—	●	—	—	A bright steel guitar sound. Ideal for popular music.
WOOD BASS	13	Wood Bass	—	●	—	—	The sound of a finger-plucked upright bass. Frequently used in jazz and Latin music.
	27	Bass&Cymbal	—	●	—	—	The sound of a cymbal has been layered onto the bass. Effective when used for jazz walking bass lines.
E.BASS	14	E.Bass	—	●	—	—	The sound of an electric bass. Frequently used in jazz, rock, and popular music.
	28	Fretless Bass	—	●	—	—	The sound of a fretless bass. Suitable for styles such as jazz and fusion.

*1. When you set the "**.13 Voice Setting for Internal Tone Generator" setting in [MASTER EDIT] menu, specify the corresponding Voice number.

*2. Dynamic Sampling provides multiple velocity-switched samples to accurately simulate the timbral response of an acoustic instrument.

*3. Contains a very subtle sample that is produced when the keys are released.

• You can select the Voice number 15 to 28 by pressing the corresponding number button, then press the [VARIATION] button.

Factory Setting List

Function	Default	Backup Group
Voice	GRAND PIANO 1	F8.1
Variation	OFF	
Dual	OFF	
Split	OFF	
Split Left Voice	WOOD BASS	
Brilliance	NORMAL	—
Reverb Type	Preset for each Voice	F8.1
Reverb Depth	Preset for each Voice	
Effect Type	Preset for each Voice	
Effect Depth	Preset for each Voice	
Touch Sensitivity	MEDIUM	
Volume in the FIXED	64	
Panel Lock	OFF	—
Click	OFF	—
Click Time Signature	0 (no accent)	F8.1
Tempo	120	—
Transpose	0	F8.3

• No backup data exists on "—".
• For details about Backup group, see page 41.

Appendix

Function Settings

Display	Function	Default	Backup Group
F1.	Tuning	A3 = 440Hz	F8.3
F2.1	Scale	1 (Equal Temperament)	
F2.2	Base Note	C	
F3.1	Dual Detune	Preset for each Voice combination	F8.1
F3.2, F3.3	Dual Octave Shift	Preset for each Voice combination	
F3.4, F3.5	Dual Effect Depth	Preset for each Voice combination	
F4.1	Split Point	F♯2	
F4.2, F4.3	Split Octave Shift	Preset for each Voice combination	
F4.4, F4.5	Split Effect Depth	Preset for each Voice combination	
F4.6	Sustain Pedal Range	All	
F5.1	AUX Pedal	1 (Expression)	F8.4
F5.2	Soft Pedal Effect Depth	3	
F5.3	Sustain Sample Depth	12	
F5.4	Key-off Sample Volume	10	
F5.5	Sustain Pedal Type	1	
F5.6	AUX Pedal Type	1	
F6	Click Volume	10	F8.1
F7.1	MIDI Transmit Channel	1	F8.2
F7.2	MIDI Receive Channel	All	
F7.3	Local Control	On	
F7.4	Program Change Send & Receive	On	
F7.5	Control Change Send & Receive	On	
F8.	Backup	Voice: OFF MIDI Tuning Others: On	Always backed up

Master mode

Display	Function	Default
*.01	Lowest Note of the Range	C-2
*.02	Highest Note of the Range	G8
*.03	MIDI Transmit Channel for Master Mode	Zone 1 = Ch 1 Zone 2 = Ch 2
*.04	Internal Tone Generator On/Off	On
*.05	Slider	Volume
*.06	Volume for Internal Tone Generator	100
*.07	Volume for External Tone Generator	100
*.08	Pan for Internal Tone Generator	64
*.09	Pan for an External Tone Generator	64
*.10	Reverb Depth for Internal Tone Generator	10
*.11	Effect Depth for Internal Tone Generator	10
*.12	Octave	0
*.13	Voice for Internal Tone Generator	1
*.14	Program Change Number	0
*.15	Bank Select MSB	0
*.16	Bank Select LSB	122

• The asterisk (*) represents the Zone number.
• The Master Edit settings can only be made when the Master mode is turned on (page 26).

Message List

Display	Comment
$\boxed{CLr}$ *	Displayed after factory presets are recalled.
$\boxed{End}$	Displayed when the current operation is completed.
$\boxed{FCL}$ *	Indicates that internal memory has been cleaned, because the power has been turned off.
$\boxed{n\ Y}$	Confirms whether each operation is executed or not.

⚠ **CAUTION**

* **Never attempt to turn off the power while "CLr" or "FCL" appears in the display. Turning the power off in this state may cause the system to freeze.**

Appendix

MIDI Data Format

If you're already very familiar with MIDI, or are using a computer to control your music hardware with computer-generated MIDI messages, the data provided in this section can help you to control the CP33.

1. NOTE ON/OFF

Data format: [9nH] -> [kk] -> [vv]
- 9nH = Note ON/OFF event (n = channel number)
- kk = Note number (Transmit: 09H ~ 78H = A-2 ~ C8 / Receive: 00H ~ 7FH = C-2 ~ G8)
- vv = Velocity (Key ON = 01H ~ 7FH, Key OFF = 00H)

Data format: [8nH] -> [kk] -> [vv] (reception only)
- 8nH = Note OFF event (n = channel number)
- kk = Note number: 00H ~ 7FH = C-2 ~ G8)
- vv = Velocity

2. CONTROL CHANGE

Data format: [BnH] -> [cc] -> [vv]
- BnH = Control change (n = channel number)
- cc = Control number
- vv = Data Range

(1) Bank Select

ccH	Parameter	Data Range (vvH)
00H	Bank Select MSB	00H:Normal
20H	Bank Select LSB	00H...7FH

Bank selection processing does not occur until receipt of next Program Change message.

(2) Modulation wheel

ccH	Parameter	Data Range (vvH)
01H	Modulation	00H...7FH

(3) Main Volume

ccH	Parameter	Data Range (vvH)
07H	Volume MSB	00H...7FH

(4) Expression

ccH	Parameter	Data Range (vvH)
0BH	Expression MSB	00H...7FH

(5) Pan

ccH	Parameter	Data Range (vvH)
0AH	Pan	00H...7FH

(6) Sustain

ccH	Parameter	Data Range (vvH)
40H	Sustain MSB	00H...7FH

(7) Sostenuto

ccH	Parameter	Data Range (vvH)
42H	Sostenuto	00H-3FH:off, 40H-7FH:on

(8) Soft Pedal

ccH	Parameter	Data Range (vvH)
43H	Soft Pedal	00H-3FH:off, 40H-7FH:on

(9) Effect1 Depth (Reverb Send Level)

ccH	Parameter	Data Range (vvH)
5BH	Effect1 Depth	00H...7FH

Adjusts the reverb send level.

(10) Effect4 Depth (Variation Effect Send Level)

ccH	Parameter	Data Range (vvH)
5EH	Effect4 Depth	00H...7FH

(11) RPN

65H	RPN	MSB
64H	RPN	LSB
06H	Data Entry	MSB
26H	Data Entry	LSB
60H	Data	Increment
61H	Data	Decrement

* Parameters that are controllable with RPN
- Coarse Tune
- Fine Tune
- Pitch Bend Range

3. MODE MESSAGES

Data format: [BnH] -> [cc] -> [vv]
- BnH = Control event (n = channel number)
- cc = Control number
- vv = Data Range

(1) All Sound Off

ccH	Parameter	Data Range (vvH)
78H	All Sound Off	00H

(2) Reset All Controllers

ccH	Parameter	Data Range (vvH)
79H	Reset All Controllers	00H

Resets controllers as follows.

Controller	Value
Expression	127 (max)
Sustain Pedal	0 (off)
Sostenuto	0 (off)
Soft Pedal	0 (off)

(3) Local Control (reception only)

ccH	Parameter	Data Range (vvH)
7AH	Local Control	00H (off), 7FH (on)

(4) All Notes Off

ccH	Parameter	Data Range (vvH)
7BH	All Notes Off	00H

Switches OFF all the notes that are currently ON on the specified channel. Any notes being held by the sustain or sostenuto pedal will continue to sound until the pedal is released.

(5) Omni Off (reception only)

ccH	Parameter	Data Range (vvH)
7CH	Omni Off	00H

Same processing as for All Notes Off.

(6) Omni On (reception only)

ccH	Parameter	Data Range (vvH)
7DH	Omni On	00H

Same processing as for All Notes Off.

(7) Mono (reception only)

ccH	Parameter	Data Range (vvH)
7EH	Mono	00H

Same processing as for All Sound Off.

(8) Poly (reception only)

ccH	Parameter	Data Range (vvH)
7FH	Poly	00H

Same processing as for All Sound Off.

- When Control Change is turned OFF, Control Change messages will not be transmitted or received.
- Local on/off, OMNI on/off are not transmitted. (The appropriate note off number is supplied with "All Note Off" transmission).
- When a voice bank MSB/LSB is received, the number is stored in the internal buffer regardless of the received order, then the stored value is used to select the appropriate voice when a program change message is received.
- Poly mode is always active. This mode will not change when the instrument receives MONO/POLY mode message.

Appendix

4. PROGRAM CHANGE

Data format: [CnH] -> [ppH]

CnH = Program event (n = channel number)
ppH = Program change number

P.C.#=Program Change number

VoiceName	MSB	LSB	P.C.#
GRAND PIANO 1	0	122	1
Variation	0	123	1
GRAND PIANO 2	0	112	1
Variation	0	112	2
MONO PIANO	0	123	2
Variation	0	114	2
E.PIANO 1	0	122	5
Variation	0	123	5
E.PIANO 2	0	122	6
Variation	0	122	89
E.CLAVICHORD	0	122	8
Variation	0	123	8
VIBRAPHONE	0	122	12
Variation	0	122	13
CHURCH ORGAN	0	123	20
Variation	0	122	20
JAZZ ORGAN	0	122	17
Variation	0	123	17
HARPSICHORD	0	122	7
Variation	0	123	7
STRINGS/CHOIR	0	122	49
Variation	0	122	53
GUITAR	0	122	25
Variation	0	122	26
WOOD BASS	0	122	33
Variation	0	124	33
E.BASS	0	122	34
Variation	0	122	36

- Some devices use a "0 to 127" numbering system for program change messages. Since the CP33 uses a "1 to 128" numbering system, you will need to subtract 1 from the transmitted program change numbers to select the appropriate sound: e.g. to select P.C.#1 in the list above, transmit program change number 0.

5. PITCH BEND CHANGE

[EnH] -> [ccH] -> [ddH]
ccH = LSB
ddH = MSB

6. CHANNEL AFTER TOUCH

[Dnh]->[vvH]

7. SYSTEM REALTIME MESSAGES

[rrH]
F8H: Timing clock
FEH: Active sensing

Data	Transmission	Reception
F8H	Transmitted every 96 clocks	Received as 96-clock tempo timing when MIDI clock is set to External.
FEH	Transmitted every 200 milliseconds	If a signal is not received via MIDI for more than 400 milliseconds, the same processing will take place for All Sound Off, All Notes Off and Reset All Controllers as when those signals are received.

- Caution: If an error occurs during MIDI reception, the Sustain, Sostenuto, and Soft effects for all channels are turned off and an All Note Off message occurs.

8. SYSTEM EXCLUSIVE MESSAGES (Yamaha MIDI Format)

Panel Data Transmit

Data format: [F0H] -> [43H] -> [0nH] -> [7CH] -> ... -> [F7H]

F0H, 43H, 0nH, 7CH (n: channel number)
00H, LLH (data length)
43H, 4CH, 20H, 20H (CL)
43H, 4CH, 50H, 27H, 30H, 35H (CLP05)
3xH, 3yH (version x.y)
[PANEL DATA]
[CHECK SUM (1byte)] = 0-(43H+4CH+20H+......+Data end)
F7H (End of Exclusive)

- Panel Data Contents

(1) 1'st Voice	(19) Reverb Type 1
(2) Dual On/Off	(20) Reverb Type 2
(3) Dual Voice	(21) Reverb Depth 1
(4) Dual Balance	(22) Reverb Depth 2
(5) Dual Detune	(23) Effect Type 1
(6) Dual Voice1 Octave	(24) Effect Type 2
(7) Dual Voice2 Octave	(25) Effect Depth
(8) Dual Voice1 Effect Depth	(26) —
(9) Dual Voice2 Effect Depth	(27) Touch Sensitivity
(10) Split On/Off	(28) Fixed Data
(11) Split Voice	(29) AUX Pedal
(12) Split Point	(30) Soft Pedal Depth
(13) Split Balance	(31) Absolute tempo low byte
(14) Split Voice1 Octave	(32) Absolute tempo high byte
(15) Split Voice2 Octave	(33) Key-Off Sampling Depth
(16) Split Voice1 Effect Depth	(34) —
(17) Split Voice2 Effect Depth	(35) —
(18) Split Sustain Mode	(36) Variation

- Panel data send requests cannot be received.

9. SYSTEM EXCLUSIVE MESSAGES (Universal System Exclusive)

(1) Universal Realtime Message

Data format: [F0H] -> [7FH] -> [XnH] -> [04H] -> [01H] -> [llH] -> [mmH] -> [F7H]

MIDI Master Volume

- Simultaneously changes the volume of all channels.
- When a MIDI master volume message is received, the volume only has affect on the MIDI receive channel, not the panel master volume.

F0H = Exclusive status
7FH = Universal Realtime
7FH = ID of target device
04H = Sub-ID #1=Device Control Message
01H = Sub-ID #2=Master Volume
llH = Volume LSB
mmH = Volume MSB
F7H = End of Exclusive

or

F0H = Exclusive status
7FH = Universal Realtime
XnH = When n is received n=0~F, whichever is received.
X = irrelevant
04H = Sub-ID #1=Device Control Message
01H = Sub-ID #2=Master Volume
llH = Volume LSB
mmH = Volume MSB
F7H = End of Exclusive

(2) Universal Non-Realtime Message (GM On)

General MIDI Mode On

Data format: [F0H] -> [7EH] -> [XnH] -> [09H] -> [01H] -> [F7H]

F0H = Exclusive status
7EH = Universal Non-Realtime
7FH = ID of target device
09H = Sub-ID #1=General MIDI Message
01H = Sub-ID #2=General MIDI On
F7H = End of Exclusive

or

F0H = Exclusive status
7EH = Universal Non-Realtime
XnH = When received, n=0~F.
X = irrelevant
09H = Sub-ID #1=General MIDI Message
01H = Sub-ID #2=General MIDI On
F7H = End of Exclusive

When a General MIDI mode ON message is received, the MIDI system will be reset to its default settings.
This message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

10. SYSTEM EXCLUSIVE MESSAGES (XG Standard)

(1) XG Native Parameter Change

Data format: [F0H] -> [43H] -> [1nH] -> [4CH] -> [hhH] ->
[mmH] -> [llH] -> [ddH] ->...-> [F7H]

F0H =	Exclusive status
43H =	YAMAHA ID
1nH =	When received, n=0~F.
	When transmitted, n=0.
4CH =	Model ID of XG
hhH =	Address High
mmH =	Address Mid
llH =	Address Low
ddH =	Data
F7H =	End of Exclusive

Data size must match parameter size (2 or 4 bytes).
When an XG System On message is received, the MIDI system will be reset to its default settings.
The message requires approximately 50ms to execute, so sufficient time should be allowed before the next message is sent.

(2) XG Native Bulk Data (reception only)

Data format: [F0H] -> [43H] -> [0nH] -> [4CH] -> [aaH] ->
[bbH] -> [hhH] -> [mmH] -> [llH] ->[ddH] ->...->
[ccH] -> [F7H]

F0H =	Exclusive status
43H =	YAMAHA ID
0nH =	When received, n=0~F.
4CH =	Model ID of XG
aaH =	Byte Count
bbH =	Byte Count
hhH =	Address High
mmH =	Address Mid
llH =	Address Low
ddH =	Data
ccH =	Check sum
F7H =	End of Exclusive

- Receipt of the XG SYSTEM ON message causes reinitialization of relevant parameters and Control Change values. Allow sufficient time for processing to execute (about 50 msec) before sending the CP33 another message.
- XG Native Parameter Change message may contain two or four bytes of parameter data (depending on the parameter size).
- For information about the Address and Byte Count values, refer to Table 1 below. Note that the table's Total Size value gives the size of a bulk block. Only the top address of the block (00H, 00H, 00H) is valid as a bulk data address.

11. SYSTEM EXCLUSIVE MESSAGES (CP33 MIDI Format)

Data format: [F0H] -> [43H] -> [73H] -> [01H] -> [nnH] -> [F7H]

F0H =	Exclusive status
43H =	Yamaha ID
73H =	CP33 ID
01H =	Product ID (CLP common)
nnH =	Substatus
nn	Control
02H	Internal MIDI clock
03H	External MIDI clock
F7H =	End of Exclusive

12. SYSTEM EXCLUSIVE MESSAGES (Special Control)

Data format: [F0H] -> [43H] -> [73H] -> [xxH] -> [11H] ->
[0nH] -> [ccH] -> [vvH] -> [F7H]

F0H =	Exclusive status
43H =	Yamaha ID

73H =	CP33 ID
7FH =	Extended Product ID
xxH =	Product ID 4CH
11H =	Special control
0nH =	Control MIDI change (n=channel number)
cc =	Control number
vv =	Value
F7H =	End of Exclusive

Control	On	ccH	vvH
Split Point	Always 00H	14H	14H: Split Key Number
Metronome	Always 00H	1BH	00H: No accent
			01H-0FH: 1/4-15/4
			7FH: off
Sustain Level	ch: 00H-0FH	3DH	(Sets the Sustain Level for each channel) 00H-7FH
Channel Detune	ch: 00H-0FH	43H	(Sets the Detune value for each channel) 00H-7FH
Voice Reserve	ch: 00H-0FH	45H	00H : Reserve off 7FH : on*

* When Volume or Expression is received for Reserve On, they will be effective from the next Key On. Reserve Off is normal.

13. SYSTEM EXCLUSIVE MESSAGES

(Master Setting Bulk)

Bulk Request (reception only)

Data format: [F0H] -> [43H] -> [2nH] -> [7FH] -> [05H] ->
[33H] -> [00H] -> [00H] -> [F7H]

F0H=	Exclusive Status
43H=	Yamaha ID
2nH=	When received, n=0.
7FH=	CP33 ID High
05H=	CP33 ID Low
33H=	Master Setting Address High
00H=	Master Setting Addres Mid
00H=	Master Setting Addres Low
F7H=	End of Exclusive

Bulk Data

Data format: [F0H] -> [43H] -> [0nH] -> [7FH] -> [05H] ->
[04H] -> [0EH] -> [33H] -> [00H] -> [00H] ->
[dtH] -> [ccH] -> [F7H]

F0H=	Exclusive Status
43H=	Yamaha ID
0nH=	When transmitted, n=0.
7FH=	CP33 ID High
05H=	CP33 ID Low
04H=	Byte Count
0EH=	Byte Count
33H=	Master Setting Address High
00H=	Master Setting Addres Mid
00H=	Master Setting Addres Low
dtH=	Data
ccH=	Check sum
F7H=	End of Exclusive

14. SYSTEM EXCLUSIVE MESSAGES (Others)

Data format: [F0H] -> [43H] -> [1nH] -> [27H] -> [30H] -> [00H]
-> [00H] -> [mmH] -> [llH] -> [ccH] -> [F7H]

Master Tuning (XG and last message priority) simultaneously changes the pitch of all channels.

F0H =	Exclusive Status
43H =	Yamaha ID
1nH =	When received, n=0~F.
	When transmitted, n=0.
27H =	Model ID of TG100
30H =	Sub ID
00H =	
00H =	
mmH =	Master Tune MSB
llH =	Master Tune LSB
ccH =	irrelevant (under 7FH)
F7H =	End of Exclusive

Appendix

<Table 1>

MIDI Parameter Change table (SYSTEM)

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
00 00 00	4	020C - 05F4*	MASTER TUNE	-50 - +50[cent]	00 04 00 00
01				1st bit 3 - 0 → bit 15 - 12	400
02				2nd bit 3 - 0 → bit 11 - 8	
03				3rd bit 3 - 0 → bit 7 - 4	
				4th bit 3 - 0 → bit 3 - 0	
04	1	00 - 7F	MASTER VOLUME	0 - 127	7F
7E		00	XG SYSTEM ON	00=XG system ON	
7F		00	RESET ALL PARAMETERS	00=ON (receive only)	
TOTAL SIZE	07				

*Values lower than 020CH select -50 cents. Values higher than 05F4H select +50 cents.

<Table 2>

MIDI Parameter Change table (EFFECT 1)

Refer to the "Effect MIDI Map" for a complete list of Reverb, Chorus and Variation type numbers.

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
02 01 00	2	00-7F	REVERB TYPE MSB	Refer to Effect MIDI Map	01 (=HALL1)
		00-7F	REVERB TYPE LSB	00 : basic type	00
02 01 40	2	00-7F	VARIATION TYPE MSB	Refer to Effect MIDI Map	00(=Effect off)
		00-7F	VARIATION TYPE LSB	00 : basic type	00

• "VARIATION" refers to the EFFECT on the panel.

<Table 3>

MIDI Parameter Change table (MULTI PART)

Address (H)	Size (H)	Data (H)	Parameter	Description	Default value (H)
08 nn 11	1	00 - 7F	DRY LEVEL	0 - 127	7F

nn = Part Number

• Effect MIDI Map

REVERB

	MSB	LSB
ROOM	02H	10H
HALL 1	01H	10H
HALL 2	01H	11H
STAGE	03H	10H
OFF	00H	00H

EFFECT

	MSB	LSB
CHORUS	42H	10H
PHASER	48H	10H
TREMOLO	46H	10H
ROTARY SP	47H	10H
OFF	00H	00H

Appendix

YAMAHA   [Stage Piano]

MIDI Implementation Chart (Voice)

Function...	Transmitted	Recognized	Remarks
Basic Default Channel Changed	1 1 - 16	1 - 16 1 - 16	Memorized

Mode   Default
                Messages
                Altered
	3
	✕
	**************
		3
		✕
		✕	

Note Number : True voice	0 - 127 **************	0 - 127 0 - 127	
Velocity Note ON Note OFF	◯ 9nH,v=1-127 ✕	◯ 9nH,v=1-127 ✕	
After Key's Touch Ch's	✕ ✕	✕ ✕	
Pitch Bend	◯	◯ 0 - 24 semi	

Control   0,32
Change   1
                       7
                      10
                      11
                    6,38
                64,66,67
                      84
                   91,94
                   96-97
                 100-101
	◯
	◯
	◯
	✕
	◯
	✕
	◯
	✕
	◯
	✕
	✕
		◯
		◯
		◯
		◯
		◯
		◯
		◯
		◯
		◯
		◯
		◯
			Bank Select
			Modulation
			Main Volume
			Panpot
			Expression
			Data Entry
			
			Portamento Control
			Effect Depth
			RPN Inc,Dec
			RPN LSB,MSB

Prog Change : True #	◯ 0 - 127 **************	◯ 0 - 127	
System Exclusive	◯	◯	

Common   : Song Pos.
           : Song Sel.
           : Tune
	✕
	✕
	✕
		✕
		✕
		✕	

System : Clock Real Time : Commands	◯ ✕	◯ ✕	

Aux   : All Sound Off
           : Reset All Cntrls
           : Local ON/OFF
Mes-   : All Notes OFF
sages: Active Sense
           : Reset
	◯
	◯
	✕
	◯
	◯
	✕
		◯ (120,126,127)
		◯ (121)
		◯ (122)
		◯ (123-125)
		◯
		✕	

Note :			

Mode 1 : OMNI ON , POLY   Mode 2 : OMNI ON ,MONO   ◯ : Yes
Mode 3 : OMNI OFF, POLY   Mode 4 : OMNI OFF,MONO   ✕ : No

Appendix

Appendix

Function...		Transmitted	Recognized	Remarks
Basic Channel	Default Changed	1 1 - 16	1 - 16 1 - 16	Memorized
Mode	Default Messages Altered	3 ✕ **************	3 ✕ ✕	
Note Number : True voice		0 - 127 **************	0 - 127 0 - 127	
Velocity	Note ON Note OFF	○ 9nH,v=1-127 ✕	○ 9nH,v=1-127 ✕	
After Touch	Key's Ch's	✕ ○*1	✕ ✕	
Pitch Bend		○	○ 0 - 24 semi	
Control Change	0,32 1 7 10 11 6,38 64,66,67 84 91,94 96-97 100-101	○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○	○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○	Bank Select Modulation Main Volume Panpot Expression Data Entry Portamento Control Effect Depth RPN Inc,Dec RPN LSB,MSB
Prog Change : True #		○ 0 - 127 **************	○ 0 - 127	
System Exclusive		○	○	
Common : Song Pos. : Song Sel. : Tune		✕ ✕ ✕	✕ ✕ ✕	
System : Clock Real Time : Commands		○ ✕	○ ✕	
: All Sound Off Aux : Reset All Cntrls : Local ON/OFF Mes- : All Notes OFF sages: Active Sense : Reset		○ ○ ✕ ○ ○ ✕	○ (120,126,127) ○ (121) ○ (122) ○ (123-125) ○ ✕	

Note :

*1 : Even though the keyboard itself doesn't support after touch control, after touch data can be transmitted from Zone control sliders 1 and 2 when after touch is assigned to the sliders.

Mode 1 : OMNI ON , POLY   Mode 2 : OMNI ON ,MONO   ○ : Yes
Mode 3 : OMNI OFF, POLY   Mode 4 : OMNI OFF,MONO   ✕ : No

Specifications

Item	CP33
Keyboard	GH keyboard 88 keys (A-1 – C7)
Sound Source	AWM Dynamic Stereo Sampling
Polyphony (max.)	64
Voice Selection	14 x 2 variations for each Voice
Effect	Reverb, Effect, Brilliance
Controls	Dual, Split, Click, Transpose, Touch (Hard/Medium/Soft/Fixed), Functions
Pedal	SUSTAIN PEDAL (can be used with half-pedal effect), AUX PEDAL (assignable to various functions)
Controller	Master Volume Dial, Pitch Bend Wheel, Modulation Wheel, Zone Control Sliders
Jacks/Connectors	MIDI (IN/OUT), PHONES, OUTPUT (L/MONO, R), FOOT PEDAL (SUSTAIN/AUX), USB TO HOST, DC IN
Dimensions (W x D x H)	1312 x 330 x 151 mm (51-2/3" x 13 x 5-15/16")
Weight	18 kg (39 lbs., 11 oz)
Accessories	Owner's Manual, Foot Pedal FC3, Yamaha PA-3C power adaptor

• Specifications and descriptions in this owner's manual are for information purposes only. Yamaha Corp. reserves the right to change or modify products or specifications at any time without prior notice. Since specifications, equipment or options may not be the same in every locale, please check with your Yamaha dealer.

Appendix

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Appendix

SPECIAL MESSAGE SECTION

This product utilizes batteries or an external power supply (adapter). DO NOT connect this product to any power supply or adapter other than one described in the manual, on the name plate, or specifically recommended by Yamaha.

WARNING: Do not place this product in a position where anyone could walk on, trip over ,or roll anything over power or connecting cords of any kind. The use of an extension cord is not recommended! If you must use an extension cord, the minimum wire size for a 25' cord (or less) is 18 AWG. NOTE: The smaller the AWG number ,the larger the current handling capacity. For longer extension cords, consult a local electrician.

This product should be used only with the components supplied or; a cart, rack, or stand that is recommended by Yamaha. If a cart, etc., is used, please observe all safety markings and instructions that accompany the accessory product.

SPECIFICATIONS SUBJECT TO CHANGE:
The information contained in this manual is believed to be correct at the time of printing. However, Yamaha reserves the right to change or modify any of the specifications without notice or obligation to update existing units.

This product, either alone or in combination with an amplifier and headphones or speaker/s, may be capable of producing sound levels that could cause permanent hearing loss. DO NOT operate for long periods of time at a high volume level or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should consult an audiologist. IMPORTANT: The louder the sound, the shorter the time period before damage occurs.

Some Yamaha products may have benches and / or accessory mounting fixtures that are either supplied with the product or as optional accessories. Some of these items are designed to be dealer assembled or installed. Please make sure that benches are stable and any optional fixtures (where applicable) are well secured BEFORE using.
Benches supplied by Yamaha are designed for seating only. No other uses are recommended.

NOTICE:
Service charges incurred due to a lack of knowledge relating to how a function or effect works (when the unit is operating as designed) are not covered by the manufacturer's warranty, and are therefore the owners responsibility. Please study this manual carefully and consult your dealer before requesting service.

ENVIRONMENTAL ISSUES:
Yamaha strives to produce products that are both user safe and environmentally friendly. We sincerely believe that our products and the production methods used to produce them, meet these goals. In keeping with both the letter and the spirit of the law, we want you to be aware of the following:

Battery Notice:
This product MAY contain a small non-rechargeable battery which (if applicable) is soldered in place. The average life span of this type of battery is approximately five years. When replacement becomes necessary, contact a qualified service representative to perform the replacement.

This product may also use "household" type batteries. Some of these may be rechargeable. Make sure that the battery being charged is a rechargeable type and that the charger is intended for the battery being charged.

When installing batteries, do not mix batteries with new, or with batteries of a different type. Batteries MUST be installed correctly. Mismatches or incorrect installation may result in overheating and battery case rupture.

Warning:
Do not attempt to disassemble, or incinerate any battery. Keep all batteries away from children. Dispose of used batteries promptly and as regulated by the laws in your area. Note: Check with any retailer of household type batteries in your area for battery disposal information.

Disposal Notice:
Should this product become damaged beyond repair, or for some reason its useful life is considered to be at an end, please observe all local, state, and federal regulations that relate to the disposal of products that contain lead, batteries, plastics, etc. If your dealer is unable to assist you, please contact Yamaha directly.

NAME PLATE LOCATION:
The name plate is located on the rear of the product. The model number, serial number, power requirements, etc., are located on this plate. You should record the model number, serial number, and the date of purchase in the spaces provided below and retain this manual as a permanent record of your purchase.

Model _____

Serial No. _____

Purchase Date _____

PLEASE KEEP THIS MANUAL

92-BP (rear)

FCC INFORMATION (U.S.A.)

1. **IMPORTANT NOTICE: DO NOT MODIFY THIS UNIT!**
This product, when installed as indicated in the instructions contained in this manual, meets FCC requirements. Modifications not expressly approved by Yamaha may void your authority, granted by the FCC, to use the product.

2. **IMPORTANT:** When connecting this product to accessories and/or another product use only high quality shielded cables. Cable/s supplied with this product MUST be used. Follow all installation instructions. Failure to follow instructions could void your FCC authorization to use this product in the USA.

3. **NOTE:** This product has been tested and found to comply with the requirements listed in FCC Regulations, Part 15 for Class "B" digital devices. Compliance with these requirements provides a reasonable level of assurance that your use of this product in a residential environment will not result in harmful interference with other electronic devices. This equipment generates/uses radio frequencies and, if not installed and used according to the instructions found in the users manual, may cause interference harmful to the operation of other electronic devices. Compliance with FCC regulations does not guarantee that interference will not occur in all installations. If this product is found to be the source of interference, which can be determined by turning the unit "OFF" and "ON", please try to eliminate the problem by using one of the following measures:

Relocate either this product or the device that is being affected by the interference.

Utilize power outlets that are on different branch (circuit breaker or fuse) circuits or install AC line filter/s.

In the case of radio or TV interference, relocate/reorient the antenna. If the antenna lead-in is 300 ohm ribbon lead, change the lead-in to co-axial type cable.

If these corrective measures do not produce satisfactory results, please contact the local retailer authorized to distribute this type of product. If you can not locate the appropriate retailer, please contact Yamaha Corporation of America, Electronic Service Division, 6600 Orangethorpe Ave, Buena Park, CA90620

The above statements apply ONLY to those products distributed by Yamaha Corporation of America or its subsidiaries.

* This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(class B)

COMPLIANCE INFORMATION STATEMENT
(DECLARATION OF CONFORMITY PROCEDURE)

Responsible Party : Yamaha Corporation of America
Address : 6600 Orangethorpe Ave., Buena Park, Calif. 90620
Telephone : 714-522-9011
Type of Equipment : Stage Piano
Model Name : CP33

This device complies with Part 15 of the FCC Rules.

Operation is subject to the following conditions:

1) this device may not cause harmful interference, and

2) this device must accept any interference received including interference that may cause undesired operation.

See user manual instructions if interference to radio reception is suspected.

*This applies only to products distributed by YAMAHA CORPORATION OF AMERICA.

(FCC DoC)

OBSERVERA!
Apparaten kopplas inte ur växelströmskällan (nätet) så länge som den ar ansluten till vägguttaget, även om själva apparaten har stängts av.

ADVARSEL: Netspændingen til dette apparat er IKKE afbrudt, sålæenge netledningen siddr i en stikkontakt, som er t endt — også selvom der or slukket på apparatets afbryder.

VAROITUS: Laitteen toisiopiiriin kytketty käyttökytkin ei irroita koko laitetta verkosta.

(standby)

MEMO

MEMO

For details of products, please contact your nearest Yamaha representative or the authorized distributor listed below.

Pour plus de détails sur les produits, veuillez-vous adresser à Yamaha ou au distributeur le plus proche de vous figurant dans la liste suivante.

Die Einzelheiten zu Produkten sind bei Ihrer unten aufgeführten Niederlassung und bei Yamaha Vertragshändlern in den jeweiligen Bestimmungsländern erhältlich.

Para detalles sobre productos, contacte su tienda Yamaha más cercana o el distribuidor autorizado que se lista debajo.

NORTH AMERICA

CANADA
Yamaha Canada Music Ltd.
135 Milner Avenue, Scarborough, Ontario,
M1S 3R1, Canada
Tel: 416-298-1311

U.S.A.
Yamaha Corporation of America
6600 Orangethorpe Ave., Buena Park, Calif. 90620,
U.S.A.
Tel: 714-522-9011

CENTRAL & SOUTH AMERICA

MEXICO
Yamaha de México S.A. de C.V.
Calz. Javier Rojo Gómez #1149,
Col. Guadalupe del Moral
C.P. 09300, México, D.F., México
Tel: 55-5804-0600

BRAZIL
Yamaha Musical do Brasil Ltda.
Av. Reboucas 2636-Pinheiros CEP: 05402-400
Sao Paulo-SP. Brasil
Tel: 011-3085-1377

ARGENTINA
Yamaha Music Latin America, S.A.
Sucursal de Argentina
Viamonte 1145 Piso2-B 1053,
Buenos Aires, Argentina
Tel: 1-4371-7021

PANAMA AND OTHER LATIN AMERICAN COUNTRIES/ CARIBBEAN COUNTRIES
Yamaha Music Latin America, S.A.
Torre Banco General, Piso 7, Urbanización Marbella,
Calle 47 y Aquilino de la Guardia,
Ciudad de Panamá, Panamá
Tel: +507-269-5311

EUROPE

THE UNITED KINGDOM
Yamaha-Kemble Music (U.K.) Ltd.
Sherbourne Drive, Tilbrook, Milton Keynes,
MK7 8BL, England
Tel: 01908-366700

IRELAND
Danfay Ltd.
61D, Sallynoggin Road, Dun Laoghaire, Co. Dublin
Tel: 01-2859177

GERMANY
Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

SWITZERLAND/LIECHTENSTEIN
Yamaha Music Central Europe GmbH,
Branch Switzerland
Seefeldstrasse 94, 8008 Zürich, Switzerland
Tel: 01-383 3990

AUSTRIA
Yamaha Music Central Europe GmbH,
Branch Austria
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-60203900

CZECH REPUBLIC/SLOVAKIA/ HUNGARY/SLOVENIA
Yamaha Music Central Europe GmbH,
Branch Austria, CEE Department
Schleiergasse 20, A-1100 Wien, Austria
Tel: 01-602039025

POLAND
Yamaha Music Central Europe GmbH
Sp.z. o.o. Oddzial w Polsce
ul. 17 Stycznia 56, PL-02-146 Warszawa, Poland
Tel: 022-868-07-57

THE NETHERLANDS/ BELGIUM/LUXEMBOURG
Yamaha Music Central Europe GmbH,
Branch Benelux
Clarissenhof 5-b, 4133 AB Vianen, The Netherlands
Tel: 0347-358 040

FRANCE
Yamaha Musique France
BP 70-77312 Marne-la-Vallée Cedex 2, France
Tel: 01-64-61-4000

ITALY
Yamaha Musica Italia S.P.A.
Combo Division
Viale Italia 88, 20020 Lainate (Milano), Italy
Tel: 02-935-771

SPAIN/PORTUGAL
Yamaha-Hazen Música, S.A.
Ctra. de la Coruna km. 17, 200, 28230
Las Rozas (Madrid), Spain
Tel: 91-639-8888

GREECE
Philippos Nakas S.A. The Music House
147 Skiathou Street, 112-55 Athens, Greece
Tel: 01-228 2160

SWEDEN
Yamaha Scandinavia AB
J. A. Wettergrens Gata 1
Box 30053
S-400 43 Göteborg, Sweden
Tel: 031 89 34 00

DENMARK
YS Copenhagen Liaison Office
Generatorvej 6A
DK-2730 Herlev, Denmark
Tel: 44 92 49 00

FINLAND
F-Musiikki Oy
Kluuvikatu 6, P.O. Box 260,
SF-00101 Helsinki, Finland
Tel: 09 618511

NORWAY
Norsk filial av Yamaha Scandinavia AB
Grini Næringspark 1
N-1345 Østerås, Norway
Tel: 67 16 77 70

ICELAND
Skifan HF
Skeifan 17 P.O. Box 8120
IS-128 Reykjavik, Iceland
Tel: 525 5000

OTHER EUROPEAN COUNTRIES
Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: +49-4101-3030

AFRICA

Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2312

MIDDLE EAST

TURKEY/CYPRUS
Yamaha Music Central Europe GmbH
Siemensstraße 22-34, 25462 Rellingen, Germany
Tel: 04101-3030

OTHER COUNTRIES
Yamaha Music Gulf FZE
LB21-128 Jebel Ali Freezone
P.O.Box 17328, Dubai, U.A.E.
Tel: +971-4-881-5868

ASIA

THE PEOPLE'S REPUBLIC OF CHINA
Yamaha Music & Electronics (China) Co.,Ltd.
25/F., United Plaza, 1468 Nanjing Road (West),
Jingan, Shanghai, China
Tel: 021-6247-2211

HONG KONG
Tom Lee Music Co., Ltd.
11/F., Silvercord Tower 1, 30 Canton Road,
Tsimshatsui, Kowloon, Hong Kong
Tel: 2737-7688

INDONESIA
PT. Yamaha Music Indonesia (Distributor)
PT. Nusantik
Gedung Yamaha Music Center, Jalan Jend. Gatot
Subroto Kav. 4, Jakarta 12930, Indonesia
Tel: 21-520-2577

KOREA
Yamaha Music Korea Ltd.
Tong-Yang Securities Bldg. 16F 23-8 Yoido-dong,
Youngdungpo-ku, Seoul, Korea
Tel: 02-3770-0660

MALAYSIA
Yamaha Music Malaysia, Sdn., Bhd.
Lot 8, Jalan Perbandaran, 47301 Kelana Jaya,
Petaling Jaya, Selangor, Malaysia
Tel: 3-78030900

PHILIPPINES
Yupangco Music Corporation
339 Gil J. Puyat Avenue, P.O. Box 885 MCPO,
Makati, Metro Manila, Philippines
Tel: 819-7551

SINGAPORE
Yamaha Music Asia Pte., Ltd.
#03-11 A-Z Building
140 Paya Lebor Road, Singapore 409015
Tel: 747-4374

TAIWAN
Yamaha KHS Music Co., Ltd.
3F, #6, Sec.2, Nan Jing E. Rd. Taipei.
Taiwan 104, R.O.C.
Tel: 02-2511-8688

THAILAND
Siam Music Yamaha Co., Ltd.
891/1 Siam Motors Building, 15-16 floor
Rama 1 road, Wangmai, Pathumwan
Bangkok 10330, Thailand
Tel: 02-215-2626

OTHER ASIAN COUNTRIES
Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2317

OCEANIA

AUSTRALIA
Yamaha Music Australia Pty. Ltd.
Level 1, 99 Queensbridge Street, Southbank,
Victoria 3006, Australia
Tel: 3-9693-5111

NEW ZEALAND
Music Houses of N.Z. Ltd.
146/148 Captain Springs Road, Te Papapa,
Auckland, New Zealand
Tel: 9-634-0099

COUNTRIES AND TRUST TERRITORIES IN PACIFIC OCEAN
Yamaha Corporation,
Asia-Pacific Music Marketing Group
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2312

HEAD OFFICE **Yamaha Corporation, Pro Audio & Digital Musical Instrument Division**
Nakazawa-cho 10-1, Hamamatsu, Japan 430-8650
Tel: +81-53-460-2445

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